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NONETTE

Featured at the Palace, New York, This Week

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A Comedy Drama in
Four Scenes

BY

EMMETT DEVOY

BOOKED SOLID

COMING TO THE PALACE
NEXT WEEK

Patricola

Scintillating Melodist

PATRICOLA

"Magnetic Personality"

(New Orleans Times-Picayune July 22, 1919.)

No rule, worth anything, was ever made that is not worth an occasional attempt to break it. Such attempts usually lead to disaster for the person who makes them and sometimes they merely call down criticism, which, in itself, is mild commendation. Manager Ben Piazza has an iron-clad rule that the "shimmie" shall be eliminated from all acts on the Palace Theater stage. The audiences approve the stand taken by the manager, for the "shimmie" as usually presented, is suggestive, sensuous and vulgar. But Patricola, woman-like, resents coercion in her act for the first part of the week at the Palace, and slightly fractures the rule. She "shimmies" daintily and with such a mischievous air of delightful deviltry that it takes the curse off the despised dance. And she looks the management right in the eye when she does it. The management laughs. The audience roars, and Patricola is recalled again and again, only to delight her hearers with some new song or instrumental selection. Few acts have met with the vociferous approval which is accorded Patricola's and by popular acclaim she is the headliner in a company that crowds the top. Possessed of a magnetic personality, a rich and vibrant voice and marked musical talent, together with an attractive figure beautifully costumed, she puts over her "single" act in a manner to stop the show.

—ROUTE—

Sept. 15—Keith's, Boston
" 22—Keith's, Providence.
" 29—Keith's Royal, New York City
Oct. 6—Keith's Orpheum, Brooklyn
" 13—Keith's Bushwick, Brooklyn
" 20—Shea's, Buffalo
" 27—Shea's, Toronto
Nov. 3—Temple, Detroit
" 10—Temple, Rochester
" 17—Dominion, Ottawa
" 24—Princess, Montreal
Dec. 1—Lyric, Hamilton, Can.
" 8—Palace, Chicago
" 15—Orpheum, St. Louis
" 22—Palace, Milwaukee
" 29—State-Lake, Chicago (?)
Jan. 5—Flint, Mich.
" 12—Battle Creek and Lansing, Mich.
" 19—Fort Wayne, Ind.
" 26—Keith's, Philadelphia
Feb. 9—Maryland, Baltimore
" 16—Lyceum, Canton, O.
" 23—Keith's, Dayton, O.
Mar. 1—Keith's, Columbus
" 8—Davis, Pittsburgh
" 15—Keith's, Cleveland
" 22—Hippodrome, Youngstown, O.
" 29—Colonial, Akron, O.
Apr. 5—Keith's, Cincinnati
" 12—Keith's, Indianapolis
" 19—Keith's, Louisville
" 26—Empress, Grand Rapids
May 3—Keith's, Toledo
" 10—
" 17—
" 24—Tulsa and Muskegon
" 31—Fort Worth
June 7—Dallas
" 14—Houston
" 21—San Antonio
" 28—Little Rock

Patricola and Her Violin Stops Show at Keith's House
(Boston "Record," Sept. 16.)

Vaudeville rested its chin on a new violin this week all right. Patricola, billed as the "scintillating melodist," lived up to her billing and stopped the show.

This young lady possesses the necessary something that is required to put an act across and leave them crying for more. Without change of costume and assisted only by a violin, which she uses quite as well as her voice, she lasted 20 minutes single and had to make a speech before she could bow off. Some act!

Direction, GLADYS BROWN

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Direction HARRY WEBER

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SHOWS CLOSE SUDDENLY

Poor Business on the Road Forces Trio of Traveling Combinations to Suspend

WHILE the season is regarded as just beginning for road attractions, due to the players' strike causing the delay in the traveling combinations getting started, three shows have been forced to abandon their tours on account of poor business at the boxoffice. Herman Moss took out "Come Along" and it got as far as Kansas City when Moss is reported as having left the company "flat" on the lot.

Arthur Aiston had out "Ten Nights in A Barroom," with Robert Downing starring, closed Wednesday night of last week in Harrisburg, Penna. Prohibition is be-

lieved, to have dropped the public's interest in a revival of the old show.

O. E. Wee sent out "Our Pleasant Sins" which had a brief New York engagement under the direction of Messrs. Stewart and Morrison, and while the show gave satisfaction enroute, Wee found little boxoffice interest. So he up and closed it Saturday week in the South.

Both Alston and Wee brought their companies back to New York, with full salaries paid for the time the shows were out. Charges that Moss "stranded" his players have been reported along Broadway.

BIGGEST SEASON

Successful Plays Sell Out at Nearly Every Performance

Theatrical managers expect the present season to be one of the biggest in history. Whether it is due to the reaction from the war and the strike which held up productions for a month, the fact remains that at the present time the public is so eager for amusement that a successful play sells out at nearly every performance. The only moderately successful attractions also are taking big money.

As a result of the enormous demand for theatrical entertainment a general advance in prices will soon be put into effect along the Great White Way. Indications are that the more successful plays and musical comedies will have a top scale of \$3 and \$3.50. The "Follies" is already charging \$3.50 for its evening orchestra seats. The "Greenwich Village Follies," at the Nora Bayes Theater, has a top scale of \$3. "The Shubert Gaities," at the 44th Street, also charges \$3. Other popular plays, such as "The Royal Vagabond" and "Scandal" are also able to sell seats at \$3. It is said that "Apple Blossoms" which is coming to the Globe next week will charge \$3, and possibly \$3.50.

These figures are exclusive of the war tax, which adds 10 per cent. to the boxoffice price of the ticket. Then, if the theatergoer buys his ticket from an agency, he must pay a minimum advance of fifty cents over the marked price.

Memorial Day Plans

Forty-seven cities, in which there are ninety-one theaters have already reported that they are thoroughly organized for prosecuting the Actors' Memorial Campaign, which ends December 5, 1919—Actors' National Memorial Day—in elaborate performances in leading theaters all over the United States. This announcement was made by Daniel Frohman, President of the Actors' Fund of America. The list does not include New York.

"The Lavender Lady" Soon

That Klaw & Erlanger have faith in show titles bearing the word "lady" is evident from the new title that has been bestowed upon a new musical show that will be produced around the holidays or earlier, entitled "The Lavender Lady." Their last "lady" show was "The Velvet Lady," which opened in Chicago Monday with Solly Ward and Florrie Millership.

IS THAT SO!

Ella Evans, a member of the chorus of "Oh What a Girl," is now doing a specialty with Frank Fay.

Kathryn Kidder and Tyrone Power will play the two principal characters in Louis K. Anspacher's play, "All the King's Horses."

Elna Larrimore, a sister of Francine Larrimore, has been selected to play the role of Beatrix Vanderyke in the Southern Company of "Scandal."

Henry Stanford, formerly leading man with Sir Henry Irving, has been engaged by E. H. Sothorn and Julia Marlowe.

Frank Fay may be seen in a dramatic role in a play to be produced by the Shuberts.

Maurice Silverstein, for several years house treasurer of the Bronx Opera House, is now manager of this popular playhouse.

Belle Murry has returned to New York after a season in the Robin Stock Company, in Toronto, and has been cast for an important role in a new comedy to be produced by Walter Hast.

George Smithfield, who has been "over there" putting on dough-boy shows, will produce and be featured in a new sensational comedy, "A Chance Every Girl Takes." Mr. Smithfield was last seen in New York in "Rolling Stones."

Marian Coakley has been engaged by Walter Hast for his next production, "A Daughter of Two Worlds," a dramatization of Le Roy Scott's novel.

Carlotta Monterey has been engaged by Dodge and Pogany for the name part in their production of Esther.

Tom Powers will play one of the principal roles in "Caesar's Wife," the William Somerset Mingham comedy, in which Billie Burke will make her reappearance upon the speaking stage.

Record in Frisco

Under the management of Richard Walton Tully, Guy Bates Post began his fourth season in "The Masquerader" at the Curran Theater, San Francisco, last week, the receipts for the week reaching a total of \$15,381.00, which establishes a record for a dramatic attraction in that theater.

Actors' National Memorial Fund Campaign Launched This Week
Francis X. Bushman Slated For Legitimate Debut After All
Untermeyer and Astor Said to Be Backing Co-operative Theater
Reported Cecil Lean Show May Be Made Part of Strand Policy
James K. Hackett Is Preparing Return to the Legitimate Stage

"AN EXCHANGE OF WIVES" Another Society Comedy by Cosmo Hamilton

Cosmo Hamilton expands one of the seven original dramatic situations in "An Exchange of Wives," his latest brain child, or adult to be more correct as all his works are born old, presented at the Bijou Sept. 26. The situation in point, that of a woman who seeks to re-awaken her husband's seemingly cooling affection by making him jealous, has received fresh treatment. But the freshness hardly comes via Hamilton, except in a few instances. It is brought in by four of the cast.

Margaret Dale, acting in a very rapid tempo, added a vivacity and charm that Mr. Hamilton did not write into the role. Crystal Herne's personal charm and distinction augmented her histrionics as usual and her performance was graceful and skilful. These two women played a scene in which the two wives exchanged sugared cattiness in the second act that of its kind was one of the best we ever saw. Lee Baker was manly and blundering as his part called for. That Forrest Winant did not leave the correct impression was decidedly not his fault. Of his generation and type there are few better, but he was badly miscast.

Some of the dialogue was insufferably dull and some was good, but the brightness, as we hinted above, was more often put on by the performers, and when it was dull it was because it was beyond them to polish it up. Many of the situations were trite and forced and a few were well conceived. And all through the piece, both in dialogue and situations the author's inevitable attempt to be naughty and shocking was bluntly apparent.

"An Exchange of Wives" is another of those plays which does not move you very much one way or another. There is little to say except that some of it was good and the rest bad.—Tidden.

Spiegel's Denial

According to the emphatic denial the proposed story that Ed. Wynn was to head a permanent musical stock company at the Strand, Max Spiegel, head of the company controlling the policy of that house, was more fiction than anything else. It made interesting reading while it lasted.

Punch and Judy Opens

The Punch and Judy Theater will be reopened on next Saturday by F. C. Thompson, with "Where's Your Wife?" a mystery farce of life in New York. In the cast are Nila Mac, Dorothy Newell, Grace Goodale, George Howell and Jack Poland.

"Midnight" Produced

"Midnight," a new mystery play by Samuel Jenney and Mr. and Mrs. Edward Delaney Dunn, was produced at the Olympic Theater, Chicago, Sunday night and made a hit. Pauline Lord plays the leading part in the piece, which is produced by Charles R. Hammerslough.

"ROLY BOLY EYES" Knickerbocker Show Brings Eddie Leonard to Front

Eddie Leonard's dream has at last been fulfilled. He is now a full-fledged show star, being the featured player with the new John Cort show, "Roly Boly Eyes" which was unfolded as a musical attraction at the Knickerbocker on the night of Sept. 25. The show gets the title from the song that Leonard used for many years in vaudeville and as the vaudeville regular might expect when seeing the show another old Leonard favorite "Ida" is also worked in to Eddie's advantage. Otherwise everything musically has been especially written, with Eddy Brown and Louis Gruenberg collaborating in that department. The book and lyrics are accredited to Edgar Allan Woolf.

Eddie uses burnt cork for the first two acts and appears in whiteface for the last, dancing as of yore and singing the "wah-wah-wah" style of songs to his heart's content.

The Leonard show is mixture of minstrelsy, farce comedy, melodrama and musical comedy, with a touch of vaudeville, a dash of grand opera a la ballet divertissement and a suggestion of burlesque.

The show brings forth Queenie Smith, youthful, pert, cute, artistic and versatile, who sings one of the leads but scores in a ballet dance, using a toe routine with some fast toe spins that had the audience applauding madly.

Kate Pullman does some corking acrobatic dancing with Earl Gates who also looks after the juvenile role acceptably. May Boley works and to advantage. Eddie Mazier works in black up to the last act and tries to be funny with a part that has no funmaking proclivities. Bert McGarvey is a female impersonator who works with the minstrels during the fore part of the show. Maude Leone was a principal who looked well and dressed well but her role required little work.

There were straight roles played by Adora Andrews, Hugh Chilvers, Harry Anson Truex, Frank Martins, G. Clayton Frye, with other parts also enacted by Misses Leone, Pullman, Smith and Boley. Scenically the show measures up to standard and some of the numbers are splendidly staged by Will H. Smith.

The plot is of vaporish construction; but audience is well satisfied with anything that serves as an excuse for the entrance of Leonard in a brilliant costume.

The story is a novelty for Broadway. On the road it would prove a wonder.—Vance.

Wilson in Blackface

Blackface players seem to be a rage right now. Frank Tinney is working the burnt cork thing with "Some Time," where Ed. Wynn worked whiteface throughout the New York run of that show. Eddie Leonard in "Roly Boly Eyes" is the blackfaced hero of that show at the Knickerbocker, appearing in whiteface in the third act. Now comes word that Jack Wilson is to be blacked up in the new Jos. M. Gaites' show, "Love for Sale," that has its premiere at Harrisburg, Oct. 7. Kitty Gordon is costarring in this piece with Wilson.

Otis Skinner's Play

Charles Frohman, Inc., will present Otis Skinner this season in "The Rise of Peter Barbon," a new play by Jules Eckert Goodman and Maud Skinner.

"THE GOLD DIGGERS"

Sprightly Comedy of Chorus Girls by Avery Hopwood

Of all the dramatic chefs none is more expert in the production of pastry than Avery Hopwood. In his latest effort "The Gold Diggers" he has turned out a delectable piece of froth and frou-frou—not too tart and not too saccharine. With a competent cast headed by that new star in the theatrical heavens, Ina Claire, and staged with sunshiny brilliance by David Belasco, the play is most enjoyable entertainment. What matters it if the chorus girl heroines affect in street attire sartorial exaggerations that would do honor to a roof show—they are all human and pretty and amiably cynical. They dig gold while the digging is good with the modiste and the masseuse as their chief aids. They recognize their mission—sheer amusement—they are introduced by Mr. Hopwood. Well-contrasted figures, capably characterized as demure, mercenary, natural, affected creatures, they talk wittily and humanly of their position in the scheme of life.

Ina Claire achieved a real comedy success as the leader of the piratical crew. She was skilful in her impersonation of a girl with a livid past and her performance was notable throughout for its naturalness and grace and understanding. Jobyna Howland as the most hardened digger of the lot gave a performance fascinating in its bitter humor and underlying wholesomeness. Bruce McRae adroitly handled the part of the wealthy business man who came to conquer the chorus girl and was subdued himself instead, while H. Reeves Smith was excellent as a lawyer who tolerated frankly mercenary advances. Ruth Terry, Lilyan Tashman, Gladys Feldman, Beverly West and Luella Gear were splendid as the various gold diggers. Pauline Hill, famous many years ago, had a bit to do and did it well.

Mr. Hopwood took "David Garrick" as the formula for his plot, revising it to fit the characterization. A young man enamoured of a simple chorus girl is threatened with disinheritance. Thereupon a resourceful chum of the girl decides to break down the opposition by making herself so disreputable in Uncle's eyes he will gladly consent to the match of the boy and his sweetheart.—Reid.

Testimonial to Hero

A testimonial benefit will be given to John Miller (flagman) hero of the Hubbard Woods tragedy, at the Colonial Theater, Chicago, Oct. 3, under the auspices of the Chicago Theatrical Managers' Association. Every star now playing in Chicago has volunteered to appear—also members of the following companies: "Up in Mabel's Room," "Somebody's Sweetheart," "The Canary," "Take It From Me," "Tea for 3," "3 Wise Fools," "Listen Lester," "The Acquittal," "Keep It Yourself," "Cappy Ricks." The headliners from Palace and Majestic will also appear.

Chicago Business Good

Business at all legitimate houses in Chicago continues good and sell outs are of nightly occurrence. Since the strike people seem to be hungrier than ever for amusement. This condition of affairs is also reflected among the continuous vaudeville and picture houses.

ROW OVER LABLES

Equity Members to Paste Union Stickers on Baggage

For the past month there has been talk by the Equity Association members of "stickers" bearing the emblem of the A. E. A. thereby signifying to the reading and traveling public as well as all persons who handle Equity baggage that the owners were members of the Equity and affiliated with the American Federation of Labor. Within the past few days orders are reported having gone forth for the "stickers" to be made with Equity members expected to use them on trunks, grips, suit cases, etc.

On the other hand the Actors' Fidelity League has filed a protest with the Producing Managers' Association, charging "discrimination" with the "sticker" plan saying that where Fidelity baggage goes without Equity "stickers" that union stagehands, union property men, union baggage men, union chauffeurs, union hotel employees, etc. will give the Equity baggage "personal care" while Fidelity trunks and the like may be neglected, accidentally dropped and the Lord knows whatnot may happen to it in transit.

Hugh Frayne, the New York representative of the A. F. of L. is on record as saying there is no law that prohibits union labels or association labels going on personal baggage.

This week Equity members were laying in a supply of "stickers" preparatory to pasting them on their baggage.

"Hitchy-Koo" Monday

Raymond Hitchcock's new musical revue, "Hitchy-Koo, 1919," will begin an engagement at the Liberty Theater on Monday night of next week. George V. Hobart and Cole Porter are the authors.

"KATY'S KISSES"

Futile Comedy of Love and Molasses

The one bright spot in "Katy's Kisses," presented Sept. 24 at the Greenwich Village Theater, was a hit in the last act contributed by Agnes Kelly, playing a character that had no more to do with the "play" than if somebody, during prohibition argument, mentioned the weather. The balance of the cast was excessively amateurish with the exception of Alfred Winn, T. C. Hamilton, Geraldine Beckwith and Clifford Robbins. But these people had the surface appearance of being amateurs because of the way their roles were written.

Neil Twomey wrote and acted the leading role in the piece, and his work was of a piece. Mr. Twomey is certainly ambitious. He attempted to write a Cohanesque farce and play its central character. His ambitions are to be commended but his results are not. The play had to do with a New York bluffer boosting Bingville and winning a rich widow. The title? Katy's Kisses are candy.

Let us write a tombstone. "Katy's Kisses," Requiescat in Pace.—Tidden.

Theater Guild Play

"The Faithful," by John Masefield, will be presented by the Theater Guild Oct. 13 in the Garrick Theater. It is founded upon a Japanese legend. The cast will include Augustin Duncan, Rollo Peters, Henry Herbert, Walter Greer, Henry Stillman, Henry Travers, Milton Pope, Helen Westley and Mary Blair.

"John Ferguson," produced by the New York Theater Guild, will leave the Fulton Theater on Oct. 13 and go on tour. Helen Freeman and Dudley Diggs will retain their role in the play.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING OCTOBER 4

Theater	Play	What It Is
Astor	East Is West	Peg 'O My Heart Under the Willow Tree 295
Bijou	An Exchange of Wives	Reviewed in this issue 11
Booth	The Better 'Ole	Last week of a long run 348
Broadhurst	The Crimson Alibi	Tirring "Who Killed Cock Robin" play 54
Casino	A Lonely Romeo	Lew Fields in a good show 127
Century	Chu Chin Chow	Second, or costume edition 44
Geo. M. Cohan	See-Saw	Sprightly musical play 15
Cohan & Harris	The Royal Vagabond	Chohanized musical comedy 240
Comedy	Up from Nowhere	Selfmade American to the fore again 32
Cort	A Regular Feller	A satire on automobilizing 31
Criterion	Thunder	Conventional mountain rumble 18
48th Street	The Storm	To be reviewed 4
44th Street	Shubert's Gaeties	As girle as the Winter Garden 69
Fulton	John Ferguson	Religious and philosophical conflict 168
Gaiety	Lightnin'	Best character comedy of the year 486
Globe	Thurston, the Magician	An evening of magic 32
Harris	The Dancer	To be reviewed 5
Hippodrome	Happy Days	Panorama with a thrill 65
Hudson	Clarence	Typical Tarkington 17
Knickerbocker	Roly-Boly Eyes	Reviewed in this issue 12
Longacre	Adam and Eva	Light comedy delightfully acted 25
Lyceum	The Gold Diggers	Reviewed in this issue 7
Lyric	The Five Million	Comedy of the returned soldiers 71
Maxine Elliott's	First Is Last	Shipman goes to college 21
Miller's	Moonlight and Honeysuckle	Reviewed in this issue 8
Morocco	Civilian Clothes	Comedy of the returned hero 27
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Plymouth	The Jest	Triumph for all concerned 101
Princess	Nighty Night	Farce without a bed 31
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Republic	Voice in the Dark	Novel murder melodrama 48
Selwyn	The Challenge	Eugene Walter versus Bolshevism 70
Shubert	Oh What a Girl	Musical comedy with Kelly and Fay 44
39th Street	Scandal	Was a sensation in Chicago 28
Vanderbilt	She Would and She Did	Souffle golf comedy 28
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*This Mirror Feature is imitated by other Amusement papers

"MOONLIGHT AND HONEYSUCKLE"

Ruth Chatterton in a Pleasant Trifle

All preconceived notions to the contrary notwithstanding, "Moonlight and Honeysuckle" is not such a cloying morsel as its title would indicate. It is a confection, to be sure, but its sugar is sugar and not saccharine, and frequent cleverly written lines give it a redeeming tang. Add to this the fact that it has an interesting and original story (albeit the author has sometimes nearly smothered it with words) and the whole assumes a position as an amusing comedy—mild as a Nabisco wafer, but amusing withal.

The chief service of such plays is to supply vehicles for stars. "Moonlight and Honeysuckle" amply fulfills its mission in this direction. It gives full play to the Chattertonian charm of person and manner, Chattertonian light comedy gift, and be it said softly, the Chattertonian inclination to slip into farce. In this last respect the entire cast is guilty. Consciousness of the audience is the only thing that mars a generally graceful performance. Lucile Watson, as a sophisticated society matron, is delightful throughout, and Katherine Emmet puts real color into a role that the author left pale and languid. James Rennie makes the Arizona ranchman a pleasing hero. Lawrence Edinger plays an old negro effectively, and Edward Fielding as an unbelievable Senator from Arizona does wonders with his material. Flora Sheffield is pretty and attractive as a young sister, Sydney Booth is funny as a sanctimonious Congressman, and Charles Trowbridge is badly miscast as a cad.

The story of the play is a bit unusual and deserving of more substantial treatment than it has received from the author. It tells of a Senator's daughter who hails from Arizona (with a Mayfair accent) and is besieged by suitors of all ranks and stations. Being a young person of great perspicacity, she doubts most of them, so as a test, she fabricates a vague but incriminating past for herself. One by one the suitors withdraw from the field, leaving her in the arms of her childhood sweetheart in a last act that is positively Elysian, everyone is so happy. There is a great deal of calling upon Santa Maria by all the Westerners. Is she by any chance the patron saint of Arizona?

Nobody will be in the least offended by "Moonlight and Honeysuckle." Even the most blasé will find something refreshing about it, and it will be acclaimed with delight by that class of humanity which takes cream and three lumps, please, in its tea.—Martin.

"The Film Girl" Postponed

"The Film Girl" is the title of the new show that Gus Edwards has all set for an immediate production when the strike broke and upset his plans. Then Gus planned to renew activities when another decision resulted in the show being postponed until spring. So Gus is vaudevilling for the present, but casting hopeful eyes to the new year.

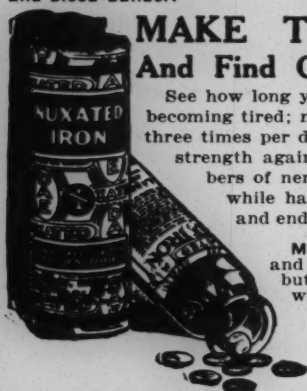
Chic Sale as Star

Chic Sale, vaudevillian, who has been with the Shuberts at the Winter Garden, is to star in a new dramatic comedy piece that Frank Bacon, the star of "Lightnin'" is writing around Sale's style of Rube delineations.

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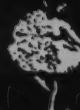
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KEITH OFFICES INDIGNANT OVER LURE OF BOOKED ACTS

Heads of "Big Time" Booking May Take Action Against Outside Agents Tempting Acts

TWO specific cases of outside emissaries making overtures to acts that have been fully routed and contracts confirmed whereby artists have been tempted to sidetrack their "routes" to join New York shows have flared high the indignation torches of the heads of the Keith Vaudeville Exchange. While the two "acts" in question were not enabled to join the proposed Broadway propositions the Keith executives were unquestionably peeved at the bold manner in which the outside agents and representatives attempted to land the new berths for the vaudevillians then playing Keith theaters with other dates already booked.

Ned Wayburn is staging a big musical show for the Capitol Theater and has been engaging all kinds of talent through the usual channels. One of his first engagements was Mae West who was all primed for a vaudeville tour, her contract being signed the very week she debuted at the Fifth Avenue in a new "single." When she was "announced" for the Capitol there was nothing of any apparent protest but the Keith offices did make a stand when Oleson and Johnson, who were under a ten weeks' contract "play or pay" basis, were offered Wayburn by Edgar Dudley, a former vaudeville agent, who is devoting his time to getting legitimate jobs for players. When Wayburn and Dudley were on a controversial basis, the Keith offices while not believing for a single instant that the loss of Oleson and Johnson would seriously handicap the circuit bookings but the validity of

their contract is what the Keith offices wanted to know all about, etc. So the Keith heads got busy.

Oleson and Johnson will play out their contracted time and after that, well that is for the future to determine.

The validity of contract also became an issue when The Creole Fashion Plate was offered Wayburn. The Capitol Theater revue no doubt would have signed up this act in a minute yet The Plate is under contract with the Keith offices and has a route duly confirmed. It is reported that the advertising representative of a certain theatrical weekly had some sort of a hand in the proposed contractual change of The Plate and that this "representative" was hauled over the coals accordingly. The validity of the Plate's contract resulted in the Keith offices retaining his vaudeville services.

The Plate is a young Italian named George F. Peduzzi, a Baltimorean, who first got his stage experience with the Neil O'Brien minstrels, Peduzzi being a "find" of Oscar Hodge who promotes the O'Brien tour each year. Peduzzi is a female impersonator and considered a "marvel" in his line. It was only recently that he obtained his first "big time" bookings, with the ultimate result of outside productions wishing to land his services.

According to the plan of the Keith heads it is understood that they will stand for so much and no more but that where the validity of a contract is concerned and duly signed by their offices with artists they intend to fight for their rights.

Friedlander's Kick

William B. Friedlander registered a lousy kick with the N. V. A. against another New York vaudeville producer using the title "Sweet Sweeties" in a Philadelphia house, this title infringing upon Friedlander's "Sweeties" now playing the Orpheum circuit. Jack Weiner, manager of the Friedlander office, was in Quakertown when he passed the variety house displaying the "Sweet Sweeties" sign. Jack immediately reported the name similarity to his chief who in turn entered a protest with the vaudeville powers.

May Enlarge "Move On"

There is strong talk that before the end of the current season, the Jimmy Hussey revue, "Move On," now playing vaudeville, will be seen as a two act show on the road, with Hussey as the star. Hussey is reported having been promised the production and equipment if he will have the turn elaborated into a full show. Hussey laid off this week, but resumes vaudeville dates in Baltimore next week.

Laurie On Berlin Bill

Joe Laurie, formerly in vaudeville with Aileen Bronson, is doing a new "single" and he will introduce it to Broadway next week at the Riverside with Irving Berlin also scheduled to mark his return to the varieties for a limited engagement. Miss Bronson is working western houses with a new partner in the former Laurie and Bronson skit, "Lettergo."

Comedians Not Shifting

Clark and McCullough, principal comedians with Jean Bedini's "Peek A Boo" show, are not to be shifted from that show after all notwithstanding that arrangements had been made earlier in the season for them to join the "Frivolities of 1919." G. M. Anderson signed Henry Lewis and Lester Allen to take care of the comedy to have been handled by Clark and McCullough in the revue.

Palace's Great Business

'Tis reported that the Palace did something like \$27,000 last week on its vaudeville returns. Sounds like a lot of money, but the Palace has been turning them away afternoon and night and this countup gives the Corner fourteen performances. This week, with Bee Palmer as a surefire draw, indicates another week like last week.

Mrs. Kendis Convalescing

Mrs. Kendis, wife of James Kendis of the Kendis-Brockman Music Co., who underwent a surgical operation several weeks ago at Lloyd's Sanatorium, is resting very comfortably. Immediate surgical attention was imperative. The operation was performed by Dr. Anthony Palermo.

FIGHT FOR TITLES Song Publishers at Swords' Points Over "Peggy"

A wrangle is now on between the Shapiro-Bernstein and the Daniels & Wilson music publishing houses over the right to use the song title, "Peggy," both companies having a number on the market with that cover name. Mr. Bernstein insists the Daniels & Wilson Co. withdraw its number and Mr. Daniels of the latter firm says his house has a genuine hit and that on the market it will remain.

Seems the body of the two songs are as different as day and night, the only similarity being in the title. Only a few days marked the time in getting the numbers out according to the story, the Shapiro-Bernstein Co. hitting the eastern market ahead of the Daniels & Wilson Company, the latter's "Peggy" being born on the Coast where the Art Hickman Orchestra has established the number as a prime favorite at the St. Francis Hotel.

Harry Williams wrote the lyrics for the Daniels & Wilson number and Neil Moret, the music, the boys placing the song before the public last February. Since then it has been selling like a house afire, the D. & W. interests willing to wager a dime against a soda cracker that the present sales of their "Peggy" far surpass those of the rival company's song and that its popularity will continue to overshadow any future effort of the Shapiro-Bernstein Co. in boosting the latter's "Peggy." A few proofs as to what the Daniels & Wilson number has accomplished is evidenced by the demands for the song for the phonographs. Joe Smith made a record for the Victor Co., Art Hickman Orchestra supplied the Columbia Co. with one. Victor Arden made one for the Q-R-S piano roll company. Records have also been made for the Pathe, Emerson and Okeh machines.

At a song contest recently held at the Imperial Theater, San Francisco, the Daniels & Wilson "Peggy" number was voted the most popular number by the audience.

So far the Shapiro-Bernstein Co. is playing second fiddle on the right to put the song over. Looks like a case of "to the victor belongs the spoils" if the selling campaign is any criterion.

James B. Carson's New Act

James B. Carson, who was the principal comedian in "The Red Heads," and was formerly with the Shuberts, has turned down a production offer to play out vaudeville dates with his new act, "To Be Or Not To Be?" which is the joint work of Hugh Herbert and Jess Dandy. There are three players supporting Carson. Carson "Broke in" the act last week in Elizabeth and Jersey City.

Sheckman Opens Office

Dr. Herman N. Sheckman has established a modern dental office at the Capitol Theater Building. After several years of successful practice in the residential section of the city, Dr. Sheckman has, for the better convenience of his patients, moved to the above address.

BEE PALMER AT THE PALACE Much-Advertised "Follies" Girl Proves Big Draw

Walter J. Kingsley, the booming-est press agent that ever boomed a Palace show, stepped up to the plate Monday afternoon and knocked the old show for a goal with a headliner that proved some draw. "Bee" Palmer was the card that Kingsley played, and much to the surprise of Flo Ziegfeld, who fired her bodily from his "Follies," it was a trump card. If "Zieggy" was in at the Palace Monday afternoon and saw the special doings, the flowers and the way Miss Bee ripped the show wide open with her shimmy routine, he must have felt sorry he didn't keep her. Harry Weber was the man in the background on the producing end of the act. She came in "cold" as the big noise on the bill, but aided and abetted by that jazz band that formerly played for Sophie Tucker at Reisenweber's, Miss Palmer tucked the old show in her old kit bag and Weber was satisfied, Kingsley was satisfied and the Cheese Club was satisfied. Needless to say Bee Palmer was satisfied and she showed her elation plainly.

It was a good thing that Bee was there with her shimmy, as the bill for the most part floundered around like a fish out of water, the early section running like a slow freight through Arkansas. Even Pat Rooney following the Palmer demonstration had the toughest time of his life, and if it had not been the original Pat in the next to closing spot, things would have been vastly different.

They all know Pat and they stuck for his "single," although he seemed lost without the cheerful Marion Bent at his side. Joe Santley presided at the piano and was a big asset, although Pat's dancing and his Frisco imitation held up the act.

The Four Jansleys and Virginia Lewis and Mary White were Nos. 1 and 2, respectively, both reviewed under New Acts.

In third spot was Lew Brice, assisted by Adelaide Mason and Rube Beckwith, with Brice working in some of his loose-legged, eccentric dancing to excellent advantage, and little Addie Mason working hard to please. Miss Mason works in harmony with Lew, while Beckwith handles the piano effectively. "On the Ragged Edge," by Frances Nordstrom, was a novelty and has a lyrical construction that is out of the ordinary.

The Klein Brothers were a big, happy hit and gave the show some much-needed comedy. Al added atmosphere when he walked into the audience pit and kissed Emma Carus. Nonette is back in vaudeville and her combined singing and violin playing were unusually well received. Nonette scored with "Nobody Knows."

After intermission appeared Charles Irwin whose songs and "souse monologue" were received with laughter and applause, closing with a soliloquy on "Prohibition" that was timely. After the Bee Palmer event, came Pat Rooney, with Erford Golden Whirl closing.

Wolpin's Fire

Wolpin's at the Palace corner had another fire Sunday afternoon which put the cooking department out of commission until Monday. Enough grease burned in the kitchen to lubricate a dozen alibis for what caused the small conflagration.

Gene Hughes After Severe Illness Is Out and Around
William Rock Is Preparing Big Girl Turn for Vaudeville
Daphne Pollard Is On the Ocean to Visit States Folks
14th Street Plays Stock Week Days, Vaudeville Sundays
Isabella Kissen Has Morris Kissen Arrested in Alimony Charge

PUTTING OUT GIRL ACTS

George Choos Probably the Biggest Producer of Feminine Turns in "Pop" Houses

EXACTLY eight "girls acts" are under the personal working direction of George Choos, nearly all of these turns employing a feminine chorus and receiving consecutive bookings in the popular-priced vaudeville houses. Choos also has a full show on the road, having enlarged his former act, "The Bride Shop" and putting it through the legitimate houses with Eddie Vogt featured. Others in the company are John Sully, Jack C. Claire, James Carney, Frances Allison, Marion Benson, Muriel Sully, Sally Hunt and Ina C. Mitchell.

Incidentally Choos has taken quite a fancy to the "Oh" in act titles and it is being used in four of them at present.

The Choos "girl acts" are as follows: "Oh, That Melody!" with Jack Henry, William Pollard and Kathleen Neal; "Oh, Mike!" with Roy Gordon, Jessie Howard and George Gould; "Oh, Billy!" with Earle B. Mountain, Harry Bulger, Jr., Elaine Gray, and Josephine

Berg; "Oh, Teddy!" with Hudson Freeborn, Grace Lang, Torrent Howard and Tommy Tener; "The Little Cottage," with Frank G. Sinclair, Cliff Dixon and Goldie Collins; "Hello, Japan!" with Victor Kahn and Blanche Boone, and "The Little Lambs," with Herbert Broske, Evelyn Dockson and Robert Capron. Choos' well-known "girl act," "Court Room Girls" has again been placed in rehearsal, with Loring Smith and Ruth Francis (formerly principal woman with the turn) as the principal players.

Choos has been undismayed by the high cost of producing and has not only increased the number of "girl acts" this season over all former years but has bought special scenery for each as well as equipping each with brand new wardrobe.

Choos on the windows of his offices in the Putnam Building carries the slogan: "Girl Acts A Specialty." It sure looks as though George was living up to the billing in every sense of the word.

Mort Singer's Bank Associates

Mort H. Singer as the stage world knows is one of the principal directors in the new State-Lake Bank in Chicago and the expectations are that it will be ready for business Nov. 1. A survey of the business staff and directors shows that Singer's associates are not theatrical men as many opined when hearing of Mort H.'s connection with the institution. The officers and directors are as follows: W. M. Richards, president; Albert Despres, vice president, A. Vere Martin, vice president; W. B. Strong, cashier; E. M. Olson, assistant cashier, and F. M. Fitch, assistant cashier. The board of directors comprises: Oscar Heineman, president Oscar Heineman company; Mort H. Singer, general manager Western Vaudeville Managers Association; Henry A. Eck, treasurer John A. Eck & Co.; Philip Magnus, vice-president John Magnus & Co.; A. Vere Martin, wholesale hardware; George A. Trude, attorney; Michael Coolish, president K & S Sales Co.; Stephen H. Bridges, president Despres Bridges and Noel.

May Change Route

The immediate success of the new William B. Friedlander act, "Extra Dry" which is at the Colonial this week for its initial "big time" presentation and which goes to the Alhambra next week, was such that the Keith bookers desired the offering for the eastern "big time" houses. The act already had an Orpheum route penciled in but arrangements were under way Tuesday and Wednesday to have the western time set forward.

Dedicates Song to Pershing

Danny Nirella, conductor of the Municipal Band of Pittsburgh, is the composer of the Rainbow Division March which was especially dedicated to General Pershing and all members of the A. E. F. This number is now in great demand everywhere. Arthur Pryor's Band, soon to be a Capitol Theater feature, has made record of the Nirella number for the Victor Phonograph Co.

Savoy and Brennan to Stick

Rufus Lemaire, it is reported, made an endeavor to have Savoy and Brennan, with Ziegfeld's "Midnight Frolic," sign up with Shuberts for their "Gaieties," the comedians having only a verbal contract with Ziegfeld. The upshot was that the Equity Association ruled that the verbal contract was Okeh, so S. and B. remain with the "Frolic."

Exploiting Fox

Frank Pailma, Jr., is now in New York in the interests of the Sam Fox Publishing Company stimulating sales for Fox publications and also doing some special publicity for the Fox numbers. He is also to spend several weeks in Boston, Philadelphia and Washington upon a similar mission.

Agents Back White Sox

New York and Chicago vaudeville agents of a sportive inclination are backing the Chicago White Sox in the forthcoming world's series of games with the Cincinnati Reds. There is more spirit in Chicago of course with a Chicago team in the running. Now if it had been the Giants there would have been no stopping of Louis Mann, etcetera.

Change Name of Park

The directors of the Bronx Exposition, Inc., have voted to change the name of the park from Bronx Exposition Amusement Park to Starlight Amusement Park. At the same meeting it was officially decided to keep the park open to the public until the middle of October.

Bee Palmer Held Over

Bee Palmer, who debuted in a new act at the Palace this week with a jazz band, has been held over for next week at that house with a third week almost certain to be given the former "Ziegfeld Follies" girl.

Klein Bros.' Last Week

This is the last week of the Klein Brothers in Vaudeville, the brothers having signed a contract with the Shuberts for the "Passing Show."

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

When the Preacher Makes You Mine	Bee Palmer
Oh! How She Can Dance	Patricia
Wait Till You Get Them Up in The Air, Boys	Rae Samuels
Nobody Knows	Nonette

"EXTRA DRY" HIT OF COLONIAL BILL

William B. Friedlander's New Act Most Pretentious Yet Presented by Him

Headlining the new Colonial show this week is William B. Friedlander's newest contribution to vaudeville, "Extra Dry" (reviewed elsewhere under New Acts) which is the most pretentious offering Friedlander has given vaudeville and which held topline prominence at the Colonial without the slightest trouble.

While Friedlander's act gives a lot of production atmosphere to the Colonial show the Colonial "clap" went to Brendel and Bert through the comedy work of the droll Brendel whose "prop" suit and break-away paraphernalia were a sure-fire comedy "riot." Brendel handles his funmaking routine wonderfully and the day is coming when musical comedy will land him as he has unquestioned ability in that line.

The Breen Family opened with its combination of dancing, juggling and comedy, with the two girls with this turn showing improvement in their work as the time rolls by. Harry Masters and Jack Kraft sure scooped up a nice hit with their dancing. Under New Acts is the Neil Pratt, Rae Dean Co.

Another applause hit was Lillian Fitzgerald. This versatile comedienne never went better in her life and Clarence Senna was a whole host in himself at the piano. Miss Fitzgerald's characterization of the French soubrette and the emotional actress were comedy gems. Closing the first section was the big musical hit of Friedlander's.

The Cameron Sisters are not giving vaudeville the true worth of their ability and comparing their work with the Ford Sisters, who were at the Palace last week, the latter skate circles around the Camerons on the "keeping abreast of the times" thing. At the Colonial the Camerons Tuesday afternoon seemed to lack their customary animation and danced as though they were doing the theater a favor. The Camerons are able to do far better work than they are now showing on their present vaudeville engagement. They are smart dressers and have some attractive outfits in their act.

After the El. Brendel and Flo Bert cleanup, the United States Glee Club closed, the singing collectively being well received.—Mark.

Back from May Irwin's Farm

Ed. Warren and wife have returned from Clayton, N. Y., where they spent the summer on the May Irwin farm as the guests of Miss Irwin and husband, Kirt Eisfeldt. They report Miss Irwin and Mr. Eisfeldt as being the greatest entertainers in the world. Warren is resuming his stage partnership with Dill Templemeann, the men having signed for one of Klaw & Erlanger's new shows.

FOUR FEATURES ON ALHAMBRA BILL

"Kiss Me," Rae Samuels and Valerie Bergere On Program

Four feature acts and four turns, one after the program was determined upon, on the supporting bill comprise the show at the Alhambra this week. The features are the tabloid musical comedy, "Kiss Me," Rae Samuels, Valerie Bergere and Co., and the Masconi Brothers. The latter act, which is familiar to everyone was moved down the bill from their programmed place in the first half to opening the intermission. Since the Masconi's left the act starred in by Bessie Clayton, who is an artist of the first water, they have tried hard to put over a big act, but they have never achieved it. The younger one displays foot trickery in one dance, which is the whole act, in a manner of speaking, except for the personableness and charm of Elsie Lamont, their only assistant. They are probably the most overrated team in vaudeville and their affected air does not become them.

Rae Samuels, using special songs, with the exception of "Wait Till You Get Them Up in the Air Boys," had Tuesday afternoon's audience with her from the first word of her first number to the last word in the last number. What else could be expected? William B. Friedlander has done an estimable piece of work in composing, lyricizing and staging "Kiss Me." He cannot be held responsible for the dragginess that seemed to hold a grip on the piece on Tuesday. Valerie Bergere and Company, playing Emmett Devoy's four-scene playlet "The Moth" registered an emphatic success. By their appreciation the audience seemed to express the sentiment that if the bill contains a sketch let it be this kind and with Valerie Bergere in it.

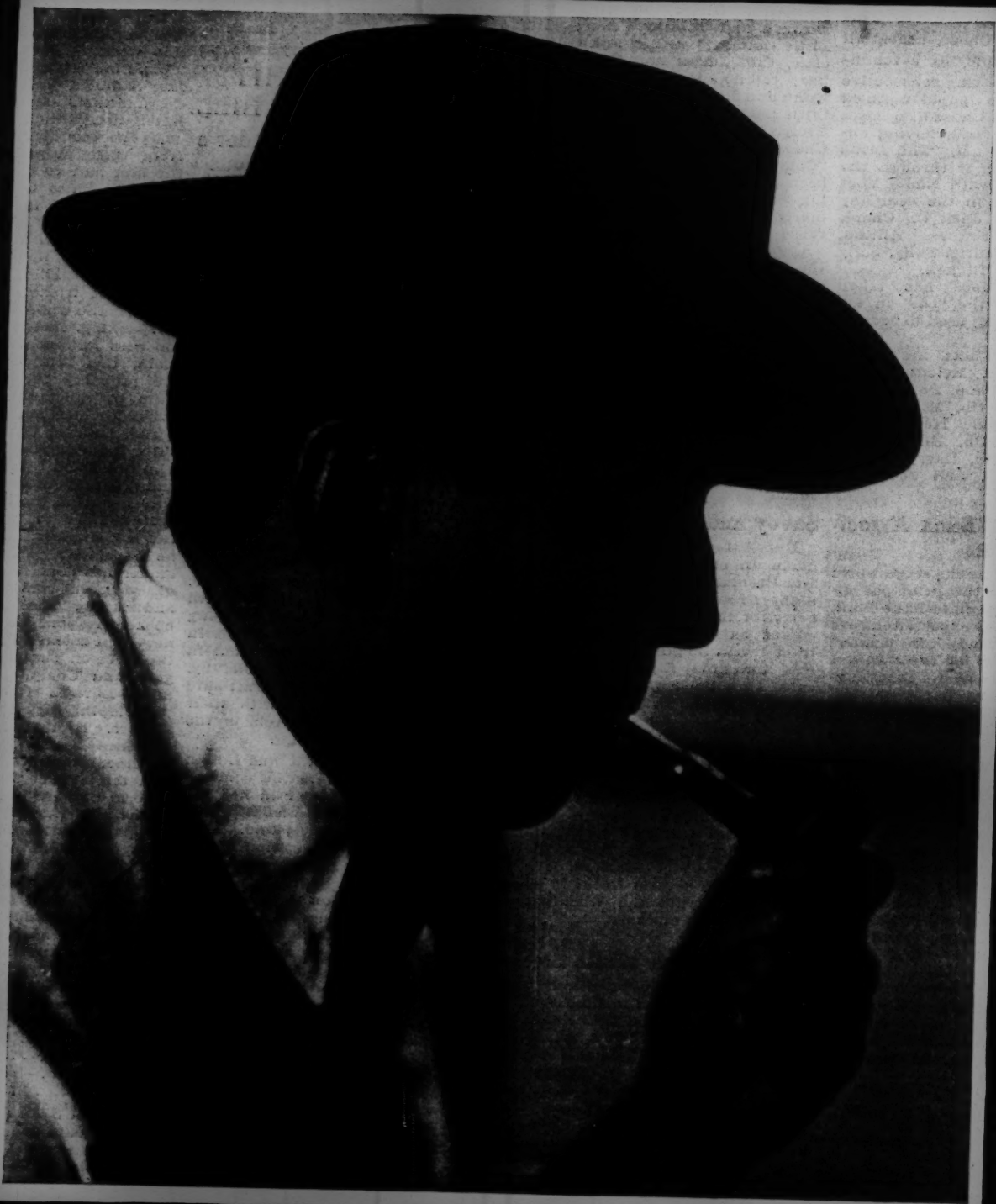
The added act to the bill, which on paper evidently looked long enough considering the length of "Kiss Me," was Nora Jane and Co. who closed the show. Swan and Swan juggled in the opening spot. Al. Raymond and Tom Schram in No. 2 sang, among other things, "When the Preacher Makes You Mine" and a syncopated rewriting of "Rigoletto." The sanely conceived nut stuff (if you get what we mean) delivered by the Kellam and male half of the Kellam and O'Dare team, was one of the outstanding bits of the bill.—Tidden.

Quaid's Big Time Act

Billy Quaid is manager of Proctor's 5th Avenue. In addition to keeping the house to the front as a money-maker Quaid is continually devising ways and means to draw new business. Recently he originated a Popular Song Contest with Mabel Burke, for years the illustrated song artist at the 5th Avenue, and Jimmy Flynn, the well-known song plugger, as the principals. Quaid worked up a novel stage idea and the Burke-Flynn combination proved an unexpected hit. Anyway other Keith managers wanted the idea and Quaid arranged for Miss Burke and Flynn to work the arrangement as an act, bookings starting this week in Jersey City.

Signs Lucille Chalfant

Lucille Chalfant, who has been the prima donna with the Charles King act in vaudeville, has been engaged by the Capitol Theater management for the new Ned Wayburn revue which will be at the big playhouse when it opens this month.



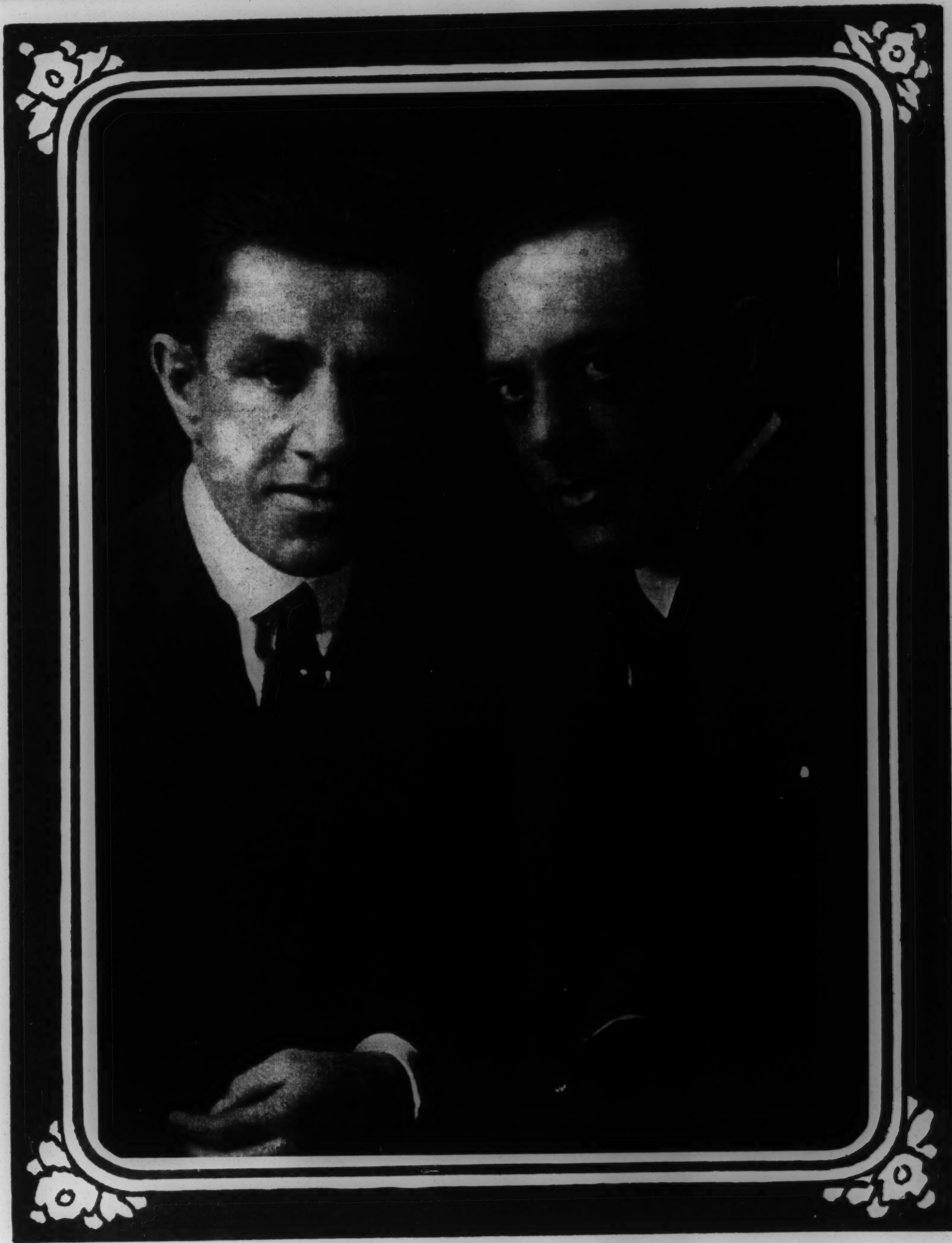
JACQUES TYROL

Director

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"THE RED VIPER"

"—AND THE CHILDREN PAY"



KLEIN BROS., *Taking Encores in Vaudeville with Harry
Von Tilzer's "They're All Sweeties"*

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Double Versions.

Our
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Our
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I DON'T WANT

I'M A DREA

I'LL BUY TA

MY NAME IS



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WORDS & MUSIC BY ED. ROSE & JACK MILLS

THE LEAMER (THAT'S CHASING " BUBBLES ")
WORDS BY GEO. A. LITTLE MUSIC BY FRANK MAGINE

THE RING (AND CHANGE YOUR " NAME TO MINE ")

THE KELLY (BUT I'M LIVIN' THE LIFE OF REILLY)
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ER, THE NICE SURPRISE ! THE DINNER COMMITTEE HAS ARRANGED TO HAVE THE BOYS,
MY FIRST SHOT "

BEE PALMER AND "EXTRA DRY" AMONG WEEK'S NEW ACTS

Bee Palmer and Company

Flo. Ziegfeld is on record as saying that Bee Palmer would be a flop in vaudeville. Harry Weber thinks differently. So does Walter Kingsley. So does the Cheese Club which was on hand last Monday matinee to publicly give thanks to Bee for favors shown the members. And the Monday audience seemed to think Bee was a "sensation." While Bee was there with the shoulder acrobatics, the jazz band that accompanied was a whole show in itself. Six musicians, with a plumpish red-haired violinist, nicknamed Red, who sang like a vet and jazzed up forty kinds of success for Bee with his fiddle and bow. This is the outfit that has been working with Sophie Tucker at Reisenweber's. The boys tore in for a big hit when they were playing alone and the Palace regulars voted them the best jazz band outfit yet at the Corner. Miss Palmer flashed forth in black for the opening numbers and then switched to a resplendent white outfit for the specialty at the piano when she plaintively sang a combined "I'm Sorry" number that brought in the chorus of "I'm Sorry I Made You Cry" that was encored. She made a hit with "When The Preacher Made You Mine." Monday's verdict was that Miss Palmer and the jazz band were not a "flop" although Ziegfeld may think so to his dying day.—Mark.

"Extra Dry"

The rate William B. Friedlander is launching new acts for vaudeville and the way vaudeville is receiving anything with the Friedlander label on it is sufficient proof that the producers of other acts with a feminine background of singers and dancers and carrying special scenery and exclusive music will have to start buckling on their skates. "Extra Dry" has a little stage story and a plot that is almost 100 per cent humorous. The interior of an art museum is shown, the Egyptian room being shown, with Jack Fairbanks on the job as caretaker, custodian or whatever man of work desired. And this act brings Fairbanks to the fore as a capital comedian, unctious, droll, capable and with ability to handle lines intelligently and advantageously. He drinks from the square-bottled elixir of life that has been buried with the mummies. While under the influence the mummies come to life, with the girls wearing some gorgeous gowns. Later another swig brings the girls into dancing prominence in a terpsichorean scene that has some splendid dancing artistically by two former members of the Marion Morgan Dancers, namely Myra Bell Daniels and Lois Fyle. Their work is all the more appreciated through the necessity of the girls dancing like butterflies in "one." Special music has been written by Friedlander. The featured number brings out the girls in characteristic costumes from grand opera with Friedlander at his musical best. Charles Mann is the musical director and he snaps his baton like a ringmaster and gets results from the orchestra. The act ran 41 minutes. The chorus does its work efficiently.—Mark.

Louise Gunning

Beautifully and appropriately gowned, Louise Gunning has a musical act that is a treat. She is not alone, for two accomplished musicians are on a full stage with her. One is Oscar Syling, the eminent violinist, and the other is Hector MacCarthy, a genius as an accompanist, and a forceful soloist. Miss Gunning is most pleasing in her songs that were the hit of their day, some ten years ago. As an encore she sings the "Suwanee River" and "Carry Me Back to Old Virginia."—Randall.

Macy and Arch

Macy and Arch build up their two-men dancing act with novelties. The principal one is the verbal description of the courteous clerk of the first-class hotel to be followed by the description of the man behind the desk in a Bowery joint, in which they use a special drop in two. The team, dressed as bellboys, open with a song and dance, and the hotel stuff is followed by much dancing, single and double. The boys are neat steppers, but not unusual.—Tidden.

(New Acts Continued on Page 1600)

PARLOR OPERA Thurs-Sat.



Nimble girls in Dances D'Art good in first.



Green and La Tell sang well.



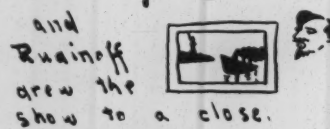
Herbert & Dean

poorly acted a good sketch Jodedah & Rajah spring hokum



Mullen and Francis

started a young riot.



and Ruainoff drew the show to a close.

By Ed Randall.

BILL PLEASES ROYAL PATRONS

Three Features and Good Supporting Bill

Every act on the Royal bill Monday afternoon was received enthusiastically. Some unusually so, and the response accorded the opening and closing turns upset in this instance the tradition of the lethargic or departing audiences during these spots. An outstanding hit was made by Patricola, of whom it has been said in these pages and on others, that in her line of work there are few better.

Another outstanding hit was made by Irene Bordon and Lieut. Gitz-Rice. And while we are on the subject of songs we would like to bring up the subject of the peculiar charm of one of the songs the pair uses—"There's a Girl in Chateau-Thierry." It was written by Gitz-Rice and is played and song by him and Miss Bordon. He has the kind of melody that grows upon you, and we have heard it sung every week with but one exception for the last five weeks, so may take the liberty of speaking somewhat authoritatively.

Frank Stafford, the whistler and bird imitator, closed the show and held in to the very last of his act, which he calls "Rip Van Winkle's Dream," all but a few of the large audience. This should attest the entertainment value of his offering. Willie Hale and Brother, who juggle, doing difficult things with an intriguing nonchalance, began the program. They scored heavily. Stanley and Birnes did their familiar dancing act and were liked. Charles Grapewin made every one of his gay lines tell in his sketch "Ted's Vacation," the second of the "Poughkeepsie" series. Clayton Kennedy and Mattie Rooney, in their vaudeville mixture, captioned "The Widowed Pair," had no difficulty in repeating their usual success.

Frank Sabini and Harry Goodwin who, as yet, do not include the third member of their team in the billing, came near to stopping the show. Milt Collins' especially timely monologue, which has an economic theme, was rewarded by constant laughter.—Tidden.

Song Writers' Feature at Mt. Morris

The regular song-writers feature of the Mt. Morris opened with McKinley Music Co., Bob Schafer singing three songs, featuring "Hawaiian Moonlight." The second one was a big time act using four songs of Irving Berlin, featuring "Nobody Knows" and "I Never Knew," going over as a big time act should go. It was followed by Gilbert & Friedland, who were only strong enough for one song.

The big surprise of the evening was the reappearance of Harry Hoch with Ted Snyder personally represented, trying out four songs, of which "Poor Butterfly" and their "Dixie" song are the best of the four. This was followed by a plugger for Shapiro Bernstein. When it comes to sending men like him it is about time that they stopped plugging. He was not even able to finish his song.

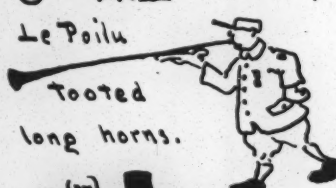
It was a pretty tough road to follow, but Lew Rose, assisted by Max Gress, a youngster new in the field of plugdom, were equal to the task, repeating "Nobody Knows" and "The Hand That Rocked My Cradle Rules My Heart," going over for three extra encores.—Newmark.

Average Bill at 23rd Street During Last Half

The six-act bill presented at Proctor's Twenty-third Street the last half of last week was of average worth. We will report it in the order the acts appeared. Ziska and King opened with an amusing comedy magic turn. Art Smith monologued and sang. He got a fair response. Kennedy and Burt did not create much of a stir with their talking and singing.

Phyllis Gillmore, Victor Brown and company presented an amusing sketch called "Blackmail," which was slightly above the average. The whole house thoroughly enjoyed the especially fine singing of Charles Gillen and the piano playing of Edmund Mulcahy. A. Robins made his usual hit. Marguerite and Rhea Lorner topped off the program with a singing and dancing turn that seemed to meet with consistent approval.—Tidden.

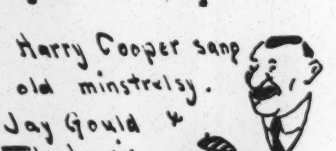
5th AVE Thurs-Sat.



Le Poilu Tooted long horns.



Holmes & Wells sing nicely. Petitions is a great little sketch



Harry Cooper sang old minstrelsy.



Jay Gould & Flo Lewis



& about 1000 girls were fine in Chick-on Chow Mein. The Wilson Bros. yodeled like Boston Cops.



Yvonne, who weighs 80 lbs., & Co. danced sumpin' swell. By Ed Randall.

AMALGAMATED VAUDEVILLE AGENCY

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President

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6 P. M. TILL CLOSING

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Exceptional opportunity to live in cool, light, artistically decorated rooms
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Writing and Directing
HEALTHOGRAMS
Green Room Club

Frank Mayo

Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

JACK CUNNINGHAM
ASSOCIATED WITH
GEORGE LOANE TUCKER
PRODUCTIONS
HOLLYWOOD, CALIF.

JACK R. YOUNG
Pathe Camera CAMERAMAN Intervale 644

FLOYD T. BUCKLEY
Bryant 6811 or 407 Green Room Club

Good Program at Proctor's 58th St. First Half

Without question, the honors of the bill at Proctor's, 58th Street, for the first half of this week were won by O'Rourke and Adelphi, two winsome girls from the West. They sang the latest hits, some of which were "Nobody Knows," "High Brown Babies Ball," "Tell Me," Francis Earl and her eccentric partner, Mullen, were second with their skit "a little o' this and a little o' that." After the orchestra played the "King Midas Overture" the Upside Down Millettes stood on their heads while they drank soda-water and smoked cigarettes. In fact everything they did was upside down, but in their success they were right-side up. Al. Mitchell was next in a monologue of the hackeneyed "war experience" idea. He was passable. Kelly & Kline, comedians, sang, joked and were a riot of fun. Palo & Palet in pierrette costumes, played on their accordions. They also played the tuba, cornet, piccolo, flageolet and flute. The League of Nations, a sentimental patriotic conception, containing side-splitting jokes, songs, etc., was next. Claude West created a tumult of applause in this act.—Nurnberg.

Fair Program at Steinway Last Half

Jack Morgan opened the show with a monologue that needed careful perusal to understand and therefore was not effective upon the audience. He sang "Caroline Sunshine" quite well. Burns & Burns were next. She was a petite damsel and he a brusque individual. They sang "Oo La La, We We" in real French fashion. Mary Gillon & Co., in the "Little Doctor" were liked immensely. The plot is laid in the vicinity of the Comstock, where a "bad-man" of that region comes in the home of a little girl for food and warmth, and as a token of appreciation leaves a bag of a thousand dollars for a Christmas present. Where the caption of this act comes from, we are unable to ascertain. Joe Brennan, comedian of the Irish variety, came next and was passable. His material needs revising and pruning. Sugul & Edmonds ended the show with jokes that were heard before. They sang, however, "That's Worth While Waiting For" splendidly.—Nurnberg.

Well Selected Bill at the Greenpoint

The well selected bill of the Greenpoint theater, Brooklyn for the last half of week, Sept. 26th attracted an unusually large and appreciative audience.

Marconi Brothers kept the ears of the audience pricked high by their well selected popular music which they pumped from their accordions. Rogers and Lum filled the house with mirth by their impersonation of a Jewish character and their regular line of clever chatter. Billy Wayne and Warren girls gave an interesting act in having a variety of songs and dances. And when Duquesne and Company made their appearance the audience was to get a treat in the great magical powers of Duquesne. With his powers of achieving the unbelievable he created a mingled buzz of wonderment throughout the house. Andrew Mack who next performed was no bad finale of the other successful acts. By his humorous talk one would imagine Mr. Mack had lived in every corner of New York.—Husted.

RIVERSIDE

By Ed Randall

Herman & Shirley

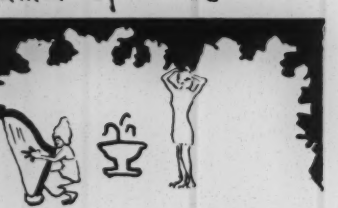
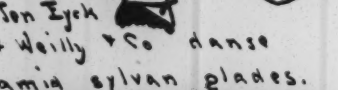
open.



"Mrs. Wellington's Surprise" is a good Kelly sketch



Grace La Rue sings & waves her hat with Joe Daly playing. Harry & Anna Seymour make a lot of fun. Ten Eyck & Weilly & Co. dance amid sylvan glades.



GOOD ACTS ON 81st ST. BILL

Howard and Clark and
Mason and Keeler
Headline

In spite of the small audiences that persist at the 81st Street Theater, a large amount of enthusiasm greeted the bill Monday afternoon.

Mr. and Mrs. Gordon Wilde and their daughter, Conine, started things off with a novel shadow-graph act, novel in that the shadowgraphs were of unusual excellence. The act is very British in tone.

In second spot, the Four Harmony Kings walked away with the biggest hit of the bill. All four men have voices of more than ordinary beauty and that extraordinary rhythm peculiar to their race. J. Walter Davidson in the orchestra pit gave them fine assistance. The callopie number was especially well liked.

Homer B. Mason and Marguerite Keeler followed in the Porter Emerson Browne travesty, which has become familiar to vaudeville patrons. Mason's drunk comedy is always effective, and Miss Keeler and George E. Romain give him first rate support.

Another number which has become a standard vaudeville commodity followed in the form of A. Robins and Partner. His walking music store skit is no longer a novelty, but is still good for entertainment.

In next to closing spot, George M. Rosever offered his series of character sketches in a manner that brought forth a lusty response from the audience. Not only are his characterizations telling, but his manner of stringing them together is quite effective.

Joseph E. Howard and Ethelyn Clarke brought the show to a close with a group of Mr. Howard's song successes, including his latest "Once Again," which he plays enthusiastically and to good returns.—Martin.

BUSHWICK BILL Emily Darrel and Hunting and Francis Score

Le Poilu, French bugler, opened with a cornet and bugle act, with a little juggling on the side. Miller and Bradford, singing "They're All Sweeties." Something is lacking in this act. Miller's little warble in opera was fair. Hunting & Francis in "The Flower Shop" were good as usual. The little number with the banjo and Hunting juggling went with a bang.

Emily Darrell followed in "Late for Rehearsal." She is very funny. Her line of talk and singing is unusual and seemed to take. Harriet Rempel & Co. gave "In Tarrytown," a dramatic sketch which calls for weeps from some of the audience and other parts humorous. The Quixey Four followed intermission and sang "Alcoholic Blues" great. The trombone player in the orchestra evidently had his "blue" music there, and the song was dragged out. It went over well. They have the right idea about blue music.

Carlos Sebastian with his company in "Bubbles" was a fair act, but did not seem to be appreciated by the audience. Dooley & Sales in "Will Yer Jim?" made good. Their act is always well received. Johnson, Baker & Johnson, in a juggling act, closed the show.—Husted.

All Acts Went Big at 58th St. During Last Half

The program during the last half of last week at Proctor's Fifty-eighth Street contained two Fred Ardath sketches, "The Decorators" and "The Financiers." The former rough comedy playlet always gets over and its presentation at this theater was no exception. "The Financiers" was a knockout. His hokum put it across with the crowd, which called out the players for many encores.

Macy and Arch danced a good opening to the show. Earl and Sunshine's rather novel way of doing a two women act was thoroughly appreciated. Bernard and Merritt, the "Two Musical Girls," made a hit with "Jerry" on accordions, "Tell Me" on the saxophone and also "After You've Gone" and "The Jazz Dance." Linton and Lawrence scored in their mixture of burlesque, singing and dancing. Every gag in Charles Kenna's street corner medicine man monologue got a laugh.—Tidden.

(Bills Continued on Page 1600)

PROCTOR'S 125th ST.

Last half.



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MARY MILES MINTER
Starring in Realart Pictures

SELECT TAKES CANADA CO.

To Have Charge of Distribution of all Select and Selznick Pictures.

A DEAL has been completed in Canada whereby the Select Picture Corporation becomes the sole owner of the Select Pictures Corporation, Ltd., of Canada. Samuel Morris, general manager of this company, returned from Toronto, where, in addition to the above deal, he successfully engineered an arrangement for Select to use all the branch offices of the Regal Film Company of Canada, through which Select Pictures previously were distributed in the Dominion. This move gives Select complete charge of distribution of all Select and Selznick pictures in Canada.

Phil Kauffman, formerly general manager of the Allen Brothers interests in the Dominion, has been appointed general manager of the Canadian company, and his headquarters are to be in Toronto. The new arrangement becomes effective Oct. 4.

While headquarters will remain in Toronto, branch offices will be opened in Montreal, St. John, Winnipeg, Calgary and Vancouver. This Canadian deal adds the third territory to the Select company, England and Australia having been provided for recently in the organization of new companies in these countries.

Mae West at the Capitol

Mae West, who was seen in "Sometime" last season, has been engaged by Ned Weyburn as comedienne of the resident stock company that will provide the program to supplement motion pictures at the Capitol Theater.

Miss West was a newcomer from vaudeville when she appeared with that musical comedy. She claims the distinction of having introduced the "shimmy" dance to vaudeville four years ago.

Miss West is a Brooklyn girl and has been identified with the stage since she was a child of nine. She was about to return to vaudeville with a new "single" act of the "baby vampire" variety when she was engaged for the Capitol and cancelled her bookings for the season.

Gets Universal Films

Six separate Universal pictures have been booked for the new Capitol Theater. The Capitol management selected the policy of using three news reels. Two of the news reels selected are released through Universal. An animal comedy, a new special feature produced by Universal featuring trained dogs, has also been contracted for. In addition are the unreleased productions "Blind Husbands," "Paid in Advance" a Dorothy Phillips production, and the booking of the entire series of the famous Stage Women's War Relief Series of twelve short masterpieces.

Jose Picture Ready

Edward Jose's first production for Film Specials Inc., "Mothers of Men," an adaptation by Charles Whittaker, from the novel of the same name by Henry William Warner and DeWitte Kaplan will be ready for the first private showing within the next two weeks. The second Edward Jose production will be "The Way of a Man," a picturization of Thomas Dixon's latest novel. Casting for this story will start Oct. 5th, and the picture will be made at the Erborough Studio on 134th Street.

Selznick Signs Ziegfeld Girl

The Selznick propensity for Ziegfeld celebrities has again broken loose. Already such Ziegfeld favorites as Olive Thomas, Martha Mansfield, Evan Fournell and Vonnies Shelton have been seen in Selznick pictures. Now they have added to the list Betty Hale of the Midnight Roof. Miss Hale will appear in "The Country Cousin," Elaine Hammerstein's first Selznick production.

IS THAT SO!

Darrell Foss is the first actor engaged for the support of May Allison in "The Walk-Offs."

Norma Talmadge, who has been enjoying a three months vacation—the first lengthy rest she has had for five years—has given up her summer home at Bayside, L. I., and moved back to New York, and has resumed work at her studio.

Joseph Friedberg, of the Carlyle Blackwell Productions Company, has engaged Walter J. Porges as sales manager. Mr. Porges was assistant director of sales in the Select Pictures Corporation.

Huntley Gordon will play opposite Olive Thomas in "The Girl From Out Yonder."

Bert Savoy and Jay Brennan, of the "Ziegfeld Nine o'Clock Revue," will act in the motion picture "The Roaring Forties" before going to London to fill a vaudeville engagement.

To Capitalize Tour

Realart Pictures Corporation is planning to exploit Constance Binney as a screen star, co-incident with her tour in her stage success, "39 East." The plan is to be linked up with the local appearances of the actress in her stage production. Co-operative activities will include newspapers and magazines.

Publicity material will precede and follow the star on her entire trip and it is expected that her Realart Picture, "Erstwhile Susan," will have its first showing in the city where Miss Binney is at that time making her stage appearance.

Chaplin-Mayer Company

The Chaplin-Mayer Pictures Company of New York City was incorporated with Secretary of State, Francis M. Hugo, on Sept. 30. The corporation is capitalized at \$1,000,000 and has been formed to stage, manufacture and otherwise deal in motion picture films of all kinds. The following are named as the directors of the company: J. Rober Rubin, Milton Frank, Nelson Rutenberg and Norbert Rutenberg of New York City and Louis B. Mayer of Brookline, Mass.

Lardner as a "Special"

Ring Lardner, who is supposed to be doing a new show for a Broadway presentation some time this season, is writing a series of special stories on the world's baseball series between Chicago White Sox and the Cincinnati Reds for the New York American.

"Yankee Doodle" Sold

Sol Lesser announces that the state-rights to "Yankee Doodle in Berlin" and the Mack Bennett Bathing Beauties has been sold for the entire country.

The remaining domestic territory which is controlled personally by Mr. Lesser and his associates includes, Nevada, New Mexico, Idaho, Utah, Ohio, Kentucky, California, Montana, Washington, Arizona, Wyoming and Oregon. Greater New York and New England is being booked by the New York Exchange.

Music Dealers Summoned

The Federal Trade Commission has summoned the officers and directors of the National Association of Music Sheet Dealers individually and as executives and directors of that body, also the Music Publishers' Association of the United States to appear before the Commission at 10:30 A. M., Nov. 22, 1919, in Washington upon the complaint of various unfair methods of competition. Thomas F. Delaney is president of the Music Sheet Dealers' Association. E. Ege is vice-president and J. N. Priaux is secretary and treasurer. Among the directors are Walter Fisher, Gustav Schirmer, J. Elmer Harvey, Chas. W. Homeger, Harvey J. Wood, William J. Kearney, Edmund P. Little, Holmes T. Maddox, L. W. Miller, Clayton W. Summy, Charles M. Willard, W. H. Witte.

The Association has thirty days to file an answer.

Moss Houses Drawing

It was reported Tuesday that the change back to pop vaudeville in the Ben S. Moss houses this week, with new bills booked in Monday by Danny Simmons from the 42nd Street offices, had started off auspiciously at the boxoffices. The scale of prices at the Regent, Jefferson and Hamilton remain below the admission of the Loew and Fox theaters, but will gradually increase as the old clientele is built up again.

In First Neilan Film

In Marshall Neilan's initial independent production to be released through the First National Exhibitors' Circuit, "The Eternal Three," Marjorie Daw, according to all reports, will be given her heaviest dramatic character since she began her youthful career as a motion picture actress. The part which Miss Daw will play in "The Eternal Three" is that of "Naida," the little Western wail who plays such an important part in the book, "Bob Hampton of Placer," on which the Marshall Neilan production is based.

At Moss' Broadway

B. S. Moss, by arrangement with the Select Pictures Corporation, will offer at the Broadway Theater, beginning Sunday afternoon, a picture entitled "A Scream in the Night," for an indefinite run. The picture was written by Charles A. Logue, and the story is based on the Darwinian theory that man is evolved from monkey. Ruth Budd plays the leading role.

Big Fire Scene Filmed

Two thousand dollars was expended last week for burning down a wooden "prop" house at Ft. Lee, N. J., for Norma Talmadge's "Two Women." In this Wilkie Collins story, much of the plot will center around a daring rescue, and the fire scene is said to be sensational.

PERFECT FILM IS GUARANTEED

New Selznick Department to be Run by Albert Teitel

Perfect projection, full length subjects and absolute freedom from flickering, blemishes and oil will distinguish all film to be distributed in the future by Select Pictures Corporation, following the establishment of a reclaiming and film processing department under the direction of Albert Teitel.

Through the new process which Mr. Teitel has invented and perfected it is possible to screen features two or more years old with the same freedom from oil marks and other blemishes as at a first-run showing. Films of first-run condition will be possible until the subject has been retired, no matter how many times that particular piece of film has been screened or how many years it has been in use.

The new process which has been acquired for the exclusive use of Select Pictures and Selznick Pictures is known as the Albert Teitel Wonder Process. He employs a newly invented scientific machine which is employed in conjunction with a chemical process. Both the machine and the chemical process are the result of several years of experimental work.

Mr. Teitel came from Paris fourteen years ago. He is one of the pioneer motion picture men of Europe and a graduate of the Sorbonne University of Paris.

"Show Your Cards" Timely

"Show Your Cards," Truart's second comedy starring Minta Durfee (Mrs. Roscoe Arbuckle), has just been completed at the company's new studios at Providence. Tommy Gray, scenario editor of the company, has written a story which takes its theme from the labor difficulties which are fast approaching a crisis in this country.

Comedy dominates the entire picture, and no attempt has been made to turn the comedy into propaganda. Bory Osso, general manager of Truart Pictures, plans to announce the release of his pictures in the near future.

Loew Realty Gets Charter

The Marcus Loew Realty Corporation was granted a charter on Sept. 30. Its principal office is located in New York City, and has a capital stock of \$50,000. According to the articles of incorporation the company will manufacture, exhibit and generally deal in motion picture and photoplay films. The directors are Marcus Loew, David Bernstein and N. M. Schenck of New York City, while the subscribers to the capital stock are: Leopold Friedman, David Blum and Matie Hammerstein, 1493 Broadway, New York City.

Book and Song Aid

A book is now being published and will be sold throughout the country in the 5 and 10 cent stores, called "Some Wild Oats." The book is written along the lines of the big feature production of the same name. The song "Some Wild Oats" is now being shipped throughout the country by the publishers, the Joe Morris Publishing Co.

"Some Wild Oats" will soon be released throughout the country through Samuel Cummins, at 1476 Broadway, New York City.

EXPERIMENTAL LABORATORY

New Goldwyn Enterprise to be a Leading Feature of Eastern Studios.

THE Goldwyn Pictures Corporation announces that it has plans under way for the creation of an experimental laboratory in the form and technique of the motion picture. The laboratory will be situated in New York and will begin operation as soon as the Eastern studios, which are being planned, are completed.

The Goldwyn Company believes that the present form which the motion picture has reached does by no means use up all the possibilities of motion photography, and the experimental laboratory will aim directly to discover all the capacities and limitations of this kind of art. Samuel Goldwyn believes

that the field of the motion picture can derive great benefit from experiment.

The experimental laboratory is the first step taken by any producer in a purely disinterested manner, to improve the quality of the art which he is in the process of creating. While the results obtained in the laboratory will be reflected in the picture plays which the Goldwyn Company produces, no limitations will be set upon the work of the men and women associated in this venture. The council and experience of Rex Beach, president of the Eminent Authors Pictures, Inc., will be relied upon in formulating plans for the enterprise.

Demands from Films

Samuel Tullman, of No. 1,269 Broadway, counsel for the Moving Picture Theater Attendants' Union of New York, Local No. 16,920, affiliated with the American Federation of Labor, announces that the members have formulated demands which are to be submitted to the motion picture theater owners within a few days.

The union, which is said to be composed of all help in the motion picture theater, except operators and musicians, and of which Ben L. Moore is president, and Charles Wagner, vice president, will demand recognition of the union closed shop, one day off a week, a minimum wage scale and the right of arbitration.

Priscilla Dean's Next

Priscilla Dean's first feature under her new Universal contract will be an eight reel drama, the entire action of which takes place in Turkey. The story, by H. H. Van Loan, is entitled "The Beautiful Beggar."

Miss Dean has recently recovered from a severe illness. "The Beautiful Beggar" marks her return to the screen after an absence of six months. Ted Browning is directing the feature.

Qualifies for Film

Elsie Janis qualifies as "A Regular Girl," in the forthcoming Selznick Picture of that name by riding bare-back in the tankard ring of a full-fledged circus, diving from the deck of a yacht at sea, wiping dishes, scrubbing floors, and topping off the list by marrying the man she loves, which is just the thing that any regular girl would do. Select lists this feature for the latter part of September.

"Somebody's Children"

Carle Carlton has announced that "Somebody's Children" is the title decided on for the first Paul Scardon Crest Pictures production. Edith Day enacts the leading role supported by a distinguished cast. The production will be released about the first week in October.

Bassett with Artfilm

Albert A. Bassett is directing for the Artfilm Studios in Cleveland and has been for the past six weeks having come on from New York. He is the son of the late Russell Bassett.

Bills in Minnesota

Two measures have been introduced into the special session of the Minnesota State legislature which are of interest to the trade.

The first bill, a copy of which has been received by the National Association of the Motion Picture Industry, would place motion picture theaters throughout the state under the supervision of the Railroad and Warehouse Commission, would give that body power to decide what prices should be charged for admission, and would provide for a system of costly licenses. The second bill would prohibit the sale of tickets in excess of the seating capacity of any motion picture house.

Neither bill is expected to survive.

Select Reorganization

The final step in the reorganization of Select Pictures Corporation following Lewis J. Selznick's purchase of complete ownership was taken yesterday. This was the formal resignation from the board of directors of the representatives of the Famous Players-Lasky interests. They were Morris Kohn, secretary-treasurer and director and Emil Shauer, director. In their places Sam E. Morris, general manager of Select, was elected vice-president and director, Mrs. Lewis J. Selznick, treasurer and director, and David Selznick, assistant secretary-treasurer.

Heads World Film

Ricord Gradwell has resigned as president of the World Film Company and Milton C. Work has been elected to succeed him. Mr. Gradwell remains a member of the Board of Directors. Mr. Work ever since the inauguration of the company has been a member of the Finance Committee. He will take up his duties as president Oct. 1.

Leaves for Coast

Madge Kennedy, the Goldwyn star, who has been resting for the past three months at her country home near New York, returned to Goldwyn's Culver City Studios this week to appear in adaptations of two Saturday Evening Post stories, which she had a hand in selecting.

NEILAN AT WORK

Will Take Entire Company to Glacier Park, Montana

Marshall Neilan, accompanied by his entire producing organization, including Mahlon Hamilton, Marjorie Daw, Lewis Stone and little Wesley Barry, leaves the Hollywood studio this week for Glacier Park, Montana, where the big exterior scenes including the Spectacular Custer Battle for "The Eternal Three," will be staged.

All preparatory work for the production of this film has now been completed and several carloads of paraphernalia which will be used in staging this offering, have already been shipped to Montana. This will mark Mr. Neilan's initial work as an independent producer, "The Eternal Three," adapted from Randall Parrish's famous book, "Bob Hampton of Placer," being his first picture to be produced by his own organization and scheduled for release through the First National Exhibitors' Circuit.

Pete Smith, in charge of the Marshall Neilan publicity and advertising department, will leave the New York office this week for Glacier Park where he will confer with Mr. Neilan regarding the forthcoming campaign and obtain special material to be used in connection with the exploitation of the film.

New Firm Organized

Edmund Plohn, treasurer of the Cohan & Harris Theater since that playhouse was acquired by Cohan & Harris some four years ago, and in a like capacity at the Astor Theater during the five years that Cohan & Harris operated that theater, has resigned his position and associated himself with his brother, Max, after having bought the interest of Abe Levy in the firm of Plohn & Levy and will operate with his brother, Max, under the firm name of Max and Edmund Plohn, devoting his time to this and the moving picture interests held by Mr. Plohn in association with B. K. Bimberg, including the recently acquired West End Theater.

Record in Brooklyn

"Yankee Doodle in Berlin" and the Mack Sennett Bathing Beauties broke the house record last Monday night at Fox's Bedford Theater in Brooklyn. The record established exceeds any Saturday night total this house had, the management being obliged to stop the sale of tickets early in the evening.

Friedberg Gets Rights

Jos. Friedberg has secured the foreign rights for five 5-reel pictures starring Taylor Holmes, from the Triangle Distributing Corporation. The pictures involved in the deal are "It's a Bear," "A Regular Fellow," "Upside Down," "Taxi," and "3 Black Eyes."

Beaumont to Direct

Harry Beaumont has been assigned to direct Jack Pickford's first Goldwyn production, an adaptation of John Fox, Jr.'s, most famous novel, "The Little Shepherd of Kingdom Come."

PLAN BIG MEETING

Exchange Magazines to Join National Association

Lewis Innerarity, chairman of the Committee on Organization of F. I. L. M. Clubs and Exchange Managers' Associations for the National Association of the Motion Picture Industry, has issued a call for a meeting to be held on Wednesday, Oct. 29, at the National Association offices in the Times Building, New York, when definite plans will be formulated by the delegates for the organization of an association to be affiliated with the association.

The idea of the organization was presented by Mr. Innerarity in his report read at the third annual meeting of the association at Rochester last August and was approved in its entirety by the association. It has long been felt that some such body, linking local units as branches with the parent organization in New York would be of great and mutual benefit in carrying out the work of service for the industry.

Letters from individuals and Exchange Managers' Associations throughout the country have been coming in to the National Association offices since the Rochester meeting urging that no time be lost in setting about the formal incorporation of the proposed organization, since it is quite generally felt that the local branches by keeping in constant touch with the various standing committees of the National Association, such as censorship, Sunday opening and legislative matters, can expedite the work of these important committees.

As associates on his Committee, Mr. Innerarity, who is Secretary of the Pathe Exchange, Inc., has Charles C. Pettijohn of the Exhibitors' Mutual Distributing Corporation, Al Lichtman of the Famous Players-Lasky Corporation, Herman Robbins of the Fox Film Corporation, Felix Feist of the Goldwyn Pictures Corporation and William Wright of Vitagraph Incorporated.

Death of "Smiling Bill"

William ("Smiling Bill") Parsons, motion picture producer and comedian, died last Sunday night, after an illness of several weeks. He was born in Middletown, August 14, 1878. Before his entrance into the film world he was a prominent insurance man. The last year he has been devoting his entire time to the affairs of the National Film Corporation, of which he was president and founder. He was married to Billie Rhodes, the screen actress, less than a year ago.

Agents for American Stock

Johnson & Hopkins Company announce that they have been made fiscal agents for the sale of 50,000 shares of stock in the American Cinema Corporation, which it will offer on the market at \$10 a share. The American Cinema Corporation is now producing high class film features with such stars as E. K. Lincoln, Mollie King, Louise Huff and others.

Fox Buys New Plays

The motion picture rights of "The Lady From Longacre," one of Victor Bridges' best works, has been purchased for William Farnum by William Fox. This will follow "If I Were King," in time for production, and will be directed by J. Gordon Edwards.

Strand Roof Treasurer Held Up and Robbed of \$6,000 Receipts
June Elvidge, Picture Star, Is Sued for Divorce in New York
A Feature of Jack Johnson, Negro Pugilist, To Be Shown Here
This Is the Last Week of the Fox Policy at Central
James J. Corbett Signs Long Contract For Universal Serials

Carl Laemmle Presents

**Not only the Mightiest Production of the Season,
but the Timeliest Picture**

in a dozen seasons—

**America's
Greatest
Emotional
Actress
Dorothy
Phillips**

DOROTHY PHILLIPS

In ALLEN HOLUBAR'S Masterpiece

"THE RIGHT TO HAPPINESS"

THE GREATEST LOVE STORY EVER TOLD.

PRaised BY CRITICS, PRESS AND PUBLIC

NEW YORK says

"Thrilling—full of dramatic interest — a talented star." — *Evening Journal*.

"Nothing has been spared." — *Tribune*.

"More than the usual number of thrills." — *Sun*.

"Elaborate." — *Times*.

"Unusually beautiful." — *Telegraph*.

"Interesting and Vivid." — *Globe*.

"Intensely interesting." — *Journal of Commerce*.

"Engrossing—a timely message" — *Evening Mail*.

CHICAGO says

"Here is proof positive that Dorothy Phillips is a great actress—and that Allen Holubar is a great director. This picture is going to be very popular—it is first of all a romantic drama. If you enjoy good pictures you can't afford to miss this." — *Evening Post*.

"Dorothy Phillips in the dual role of both daughters is superb. The picture is forceful and appealing and it will prosper." — *Herald and Examiner*.

"The audience liked the picture. That, after all, is the criterion. People were saying, 'Isn't that wonderful.' No one can see it and fail to be impressed." — *Daily Journal*.

BOSTON says

"It is the duty of every person in Boston to see, *The Right to Happiness*. It deserves to rank among the masterpieces of the screen world. It has yet to be equalled." — *Evening Record*.

"A powerful picture of to-day's conditions—a striking portrayal." — *Herald*.

"One of the most human film plays of the season." — *American*.

"Artistic and convincing." — *Transcript*.

"A dramatic love story. It is hard to believe it is the same actress in both characters." — *Post*.

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of Actors**

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Built and
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Good for a Run Everywhere

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OWING TO LABOR DIFFICULTIES

in the printing plants of New York City the Mirror is not able to present its usual form this week. Feature articles, special departments and color work are missing. We trust that our readers will appreciate the situation and will bear with us until normal conditions are restored.

It's a Circus



JINX



"It's a Circus"

Mabel Normand
The Little Girl You Never Forget
in

JINX

Her bad luck, this little Jinx, is going
to bring good luck to many thousands

Plans in formation

PICTURE FIRST SHOWINGS REPORTED BY WIRE

"Lord and Lady Algy"

Goldwyn, Tom Moore, Directed by H. Beaumont, Adapted from the play by R. C. Carton

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Title drew good houses." "Excellent cast." "T. Moore fine."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "T. Moore did well." "Excellent cast."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Excellent
Coherence of Narrative.....Good
Acting.....Excellent
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

A young lord wagers everything he has on the running of the English Derby in spite of a promise not to bet made to his wife, who has begun to treat him with coldness. Eventually she saves him from ruin, his intriguing brother's plans are upset, and everything becomes rosy.

"The False Code"

Pathe, Frank Keenan, Directed by Ernest Warde, Scenario by Jack Cunningham

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Hardy story." "Keenan liked." "Keenan gives fine performance of fitting rule."

WHAT IT IS

A bunch of crooks send out unseaworthy ships to wreck them and collect insurance, have an innocent man convicted to save their own skins. He revenges himself, for his loss of liberty, home and wife.

"Miss Crusoe"

World, Virginia Hammond, Directed by Frank Crane, Scenario by J. Clarkson Miller

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Story only fair." "Star pleasing."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A young school teacher decides to spend her vacation on a desert island. While engaged in so doing she runs into a gang of crooks and a keg of nitroglycerine. With the aid of the latter she manages to round up the former and all is well.

"Ace of the Saddle"

Universal, Harry Carey, Directed by Jack Ford, Scenario by George Hively

WIRE REPORT—EAST

Box Office Value: "Carey very popular here." "Picture satisfactory." "Fine photography."

WHAT IT IS

Cheyenne Harry promised never to lift a gun again to please "the

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

only girl." But a time came when he had to, as the case was justified the girl forgiving him, and after many single handed fights with a gang of night riders he settles down to a peaceful married life with the girl.

"The Dragon Painter"

Exhibitors' Mutual, Sessue Hayakawa, Directed by William Worthington, Scenario by E. Richard Schayer

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Japanese star very popular here." "Picture good."

WHAT IT IS

A young Japanese painter with great ambitions loses his ability to paint when he finds his ideal in flesh and blood and marries her. It is only when she goes away and feigns suicide that his genius returns. Eventually he manages to retain both his love and his work.

"Fool's Gold"

Arrow, Mitchell Lewis, Directed by Laurence Trimble, Story by M. A. Miller

WIRE REPORT EAST

Box Office Value.....Fair
Exhibitor Comments: "Story ordinary." "Lewis does some good acting." "Lewis liked."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Coherence of Narrative.....Fair
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as Picture.....Fair

WHAT IT IS

Two discoverers of gold in the great Northwest love the same girl, and she marries the wrong one. However her romance with the right one is fulfilled years later by the marriage of her son and his daughter.

"Daring Hearts"

Vitagraph, Francis X. Bushman and Beverly Bayne, Directed by Henry Houry, Scenario by Graham Baker

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Bushman and Bayne certainly draw."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story.....Excellent
Technical Handling.....Good
Coherence of Narrative.....Very Good
Acting.....Good
Scenic Setting.....Excellent
Photography.....Good
Quality as a Picture.....Very Good

WHAT IT IS

Romance between an Alsatian girl and an intrepid American aviator involves hair-breadth escapes from prison camps on the one hand, and from the unwelcome attentions of a German officer, on the

other. An American bomb ends part of the difficulty and an American chaplain ends the other.

"Evangeline"

Fox, Miriam Cooper, Directed by R. A. Walsh, Adopted from Longfellow's Poem

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "The American classic immortalized." "Drew well."

WHAT IT IS

The familiar story of the little Acadian village which is persecuted by the English. When Evangeline and her lover Gabriel are separated in the exodus of the villagers, it becomes the common interest of their lives to find each other. This after many years they accomplish, when Gabriel is on his death bed.

"The She-Wolf"

Frohm, Texas Guinan, Directed by Cliff Smith, Scenario by Raymond L. Schrock

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Held the interest." "Guinan liked."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting.....Fair
Scenic Setting.....Fair
Photography.....Good
Atmospheric Quality.....Good
Quality as Picture.....Fair

WHAT IT IS

A lone woman wanders into a mining camp and sets things upside down by felling the crooks who run the berg. She protects a girl from an unwelcome marriage by kidnapping the minister, and saves the life of a prospecting stranger whom she afterwards marries.

"The Life Line"

Paramount-Artcraft, Directed by Maurice Tourneur, Scenario by Charles E. Whittaker

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Did good business." "Picture well done."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Excellent
Photography.....Excellent
Photography.....Excellent
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

The efforts of a lad who lives with the gypsies to obtain from his half-brother the estate which is rightfully his, are beset with many adventures. The proof of his rights is contained in an old Bible, possession of which is the chief bone of contention.

TRIPS TO LOS ANGELES STUDIOS

Word has just reached George Beban in Los Angeles that his little son had flown from Long Island to Washington, D. C., and return. Bob White (as George, Jr., is intimately known) is the only child on record as having flown such a distance. The trip was made in the craft of Lieut. Gardner C. Hilson, a close friend of Mr. Beban's.

Ralph J. Slosser has gone to Brentwood from Goldwyn's as assistant to Claude H. Mitchell in the direction of the series of pictures upon which he is now starring.

Sarah Y. Mason has been commissioned by Brentwood to prepare continuity from two original stories recently purchased by this studio, and each of which is believed to offer a particularly strong role for ZaSu Pitts.

Ellnor Tompkins, vice-president of the Alkire Photoplay Co., has just returned from the East after a hurried visit on business for the company.

The first of a new series of Gayety Comedies featuring George Ovey, with Lillian Biron and the Gayety Girls, will be presented October 20, under the title "Dropped Into Scandal." The picture was made under the direction of Craig Hutchinson who also wrote the story.

Teddy Sampson, screen comedienne, has been secured by the Southern California Producing Company to play leads in Strand Comedies.

The latest Strand Comedies to be released are "Truly Rural," with Katherine Lewis and Harry Depp featured, directed by Scott Sidney; and "Mixed Drinks," featuring Gertrude Selby and Harry Depp, directed by William Beaudine. Both stories are by Frank R. Conklin.

Jack Dillon will direct Bert Lytell in "The Right of Way."

Frederick Malatesta, who has been chosen for the "heavy" in "The Best of Luck" began his stage career in Italy when 18 years old.

Photographing of two all-star Screen Classic melodramas was commenced at the Metro studios this week. The Drury Lane thriller, "The Best of Luck," and Finis Fox's original story, "Should A Woman Tell?" are the two.

An erroneous report has gone out to the effect that Frank Keenan both directed and starred in his latest Brunton release, "The World Aflame." Ernest C. Warde, now with J. Warren Kerrigan, directed the play.

J. Warren Kerrigan's latest Brunton production, "Live Sparks," is from the hand of Caroline Sayre, the blue-grass humorist who wrote "Kentucky Lew," "Missouri Folks" and "Sold."

Brentwood has secured Claude H. Mitchell who for several years has been associated with George H. Melford in the production of Famous Players-Lasky pictures, and is now selecting a cast with a view to starting production at once. Mr. Mitchell's first picture promises a particularly sympathetic vehicle for ZaSu Pitts and an all Star cast support.

Monte M. Katterjohn has been called suddenly to New York where he will conclude final arrangements with a group of eastern financiers for the filming of his big Alaskan play, based on his book, "Hearts of the Stampede."



THE PUBLIC IS CLAMORING FOR HIGH CLASS MYSTERY—WAITING FOR "The Mystery of the Yellow Room"

1928 is a mystery year. The public has suddenly turned to mystery stories and the newspapers, magazines and book publishers have been smart enough to meet the demand. If you will produce a high class mystery special right now you will find you have a house-filler. Emile Chautard noticed the fuss the public was making over mystery stories and wisely picked

"The Mystery of the Yellow Room"

as his first Mayflower special. He produced it from the startling book of Gaston Leroux, of which a special photoplay edition issues simultaneously with the release of the photo-novel. And we defy anyone who is unacquainted with the book to say at the end of the fifth reel who Mathilde Stangerson's mysterious enemy is!

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New York City



BROADWAY PICTURE PROGRAMS AND MUSIC

At the Rialto—"The Egg Crate Wallop"—Paramount—Charles Ray

The celebrated "1812" overture by Tchaikowsky opens the Rialto program this week. Conducted by Hugo Riesenfeld and Nat W. Finston, this work remains one of the most popular as well as spectacular compositions of the times. It was received with unbounded approval by the audience. Then comes one of Robert Bruce's conceits in the shape of a scenic called "The Lonesome Pup." Bruce tries to show that the pup was left in the mountains by his master, but we suspect both will grace future scenes of this type. The music for the scenic is a movement from one of Smetana's compositions, quiet and refined. Hugo Riesenfeld has introduced a muted call for the last shot showing the lone dog outlined against the sky. This is a telling musical effect.

Special musical numbers are Emanuel List in the big song from "Philemon and Baucis," usually called "Vulcan's Song." It is typical of the forge and flying sparks. Anna Rosner sings the "Bird Song" from "Pagliacci" in a beautiful manner, her voice and execution showing to most excellent advantage in this beautiful scene of Nedda.

The feature for the week is the ever popular Charles Ray in "The Egg Crate Wallop," a picture filled with punches. The cast contains only one woman, Colleen Moore. Others are Jack Connolly, George Williams, J. P. Lockney, Fred Moore, Otto Hoffmann and Ed Johnson. The plot concerns the taking of some money and winds up in a prize-fight climax which thrills the heart and fills the eyes. Ray's popularity has been crowding the Rialto at every performance. A good musical setting helps the action materially, the theme being Borch's "May Dreams," first played at title, "The Doubly Pleasant Thought." At title, "Sunday and Kitty's Birthday," "A Garden Dance" was used for bright effect. The organ cue is where Constable and auditor leave scene, then the orchestra comes back at title, "The Main Event," with "Go Get 'Em." Agitato and dramatic numbers are used for the fight, between rounds the music is "You Bet," after the first, "Step With Pep," after the second, and at title, "At the count of nine," "Creole Belles." The latter is also played at title, "The Egg Crate Wallop." As everybody leaves "When I'm Alone" is used and when they embrace the theme is played to the end.

The Rialto Magazine contains some of the interesting news of the day in picture form. President Wilson at Berkeley opens, with the orchestra going into "Presidential Polonaise." Then there are views of the Pacific fleet from the air, the music being "Yankee Girl." Shots of old planes being turned into fast motor boats was a novelty. Scenes of fish at spawning time were run to "Bon Vivant." Scenes in Corpus Christi, Gary Steel Strike and Cardinal Mercier, the latter being accompanied by a church effect from the organ. His visit to Annapolis brings in a company of middies, and the orchestra went into a march at their appearance, the closing shot showing the Cardinal and prominent navy men in a close-up.

The comedy place is held by a Sunshine production, "Wild Waves

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway—You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

and Women" which uses much water and many slipping automobiles. Men and women are thrown about indiscriminately, while the orchestra follows in "Honey Moon," "Sensation," "Rip Van Winkle," "I've Found the End of the Rainbow," "He's Had No Lovin'," and "Peter Gink." The closing organ solo is an "Allegro con Spirito" by Dubois, played by Arthur Depew.

At the Rivoli—"The Life Line"—Paramount

The Rivoli bill this week is rich in color and variety, beginning with "Rienzi" as the overture, beautifully played under Erno Rapee and Joseph Littau, the orchestra probably never sounding better. The number began with dim lights on the new Urban setting, and at the allegro movement the lights gradually came up to full all over the house. The weekly followed, and an up-to-date scene was of the recent steel strike, with Gompers and Gary featured in close-ups. The orchestra played a dramatic number, somewhat agitated, for this. The devastated coast of Corpus Christi, Texas, including wrecked towns, was run in silence, which gave as much effect as if accompanied by music. A Canadian stock show ran to Grainger's "Mock Morris." Then came favorite baseball players featured in closeups, for which the orchestra used a light number. An airplane trip over Niagara Falls proved a novelty, the music being somewhat of an agitate. The Prince of Wales at Edmonton, Canada, showed this popular son of royalty starting a ball game, for which a march was used, starting off with a strain of "British Grenadiers." A stirring march ushered in President Wilson in San Francisco, closing the news.

The specialty numbers were the duet from "Martha," sung by Martin Brefel and Edoardo Albano. This made a fine impression and the singers were greeted with big applause at the end. This was sung before a plain drop; the second number was a "Pavane," arranged by Adolf Bolm in the style of the Court Dances of the Seventeenth Century. The unusual costuming made a splendid picture, and the dancers were happily chosen for the parts. They were Margaret Leeraas and Marshall Hall.

Much interest was centered in the feature, Maurice Tourneur's production of the English play, "The Romany Rye," although the picture is called "The Life Line." The cast is the usual all-star, including Jack Holt, scena Owen, Pauline Stark, Wallace Berty, Tully Marshall and Lewis J. Cody. The story concerns the adventures of a gypsy, who boasts a half-brother's interest in an English home. One of the most amusing scenes is the theater gallery scene, which with the excellent musical setting given at the Rivoli proved to be an unusual comedy bit. The latter part of

the picture is a melodramatic climax of shipwreck, very realistic.

The theme used for Jack Hearne and Ruth is the Herbert "Gypsy Love Song." Several gypsy songs are interspersed in the music, one at the start and repeated at title "Back home." There is the usual "chase" played for the fox hunt. Title "Philip Royston's lawyer" brings forth "Slimy Viper." "In a Bird Store" is used for the bird store scene. Then comes "Waiting for You," one of German's English dances, "Admiration," "Speed 'Er Up," "The Perfect Melody" (burlesqued) "Peter Piper" and the usual agitato. The organ took the picture at title "Home safe," after the theater fire. Red light was thrown on the screen to enhance the value of this scene. The agitato from the Pastoral Symphony of Beethoven was used at the title, "She's struck." The theme closed the picture as the lovers are seen sitting. An unusually funny scene is where the lovers are in the cellar, which demands that the theme alternate with another number as the scene switches from one to the other. The picture made a fine impression on the big Sunday audiences.

"Fatty" Arbuckle struck Broadway with one of the best comedies he has ever made, "Back Stage," a Paramount-Arbuckle. And the Rivoli musical score for this was an inspiration. Many of the numbers were from grand opera, thus giving a burlesque presentation that convulsed the audience. Music used was from "Queen of Sheba," "Le Caid," "Scheherazade," Tcherepine's "Scene de Ballet," "Pearl of Iberia," with the usual smaller numbers. Giraud's "Fanfare" on the organ closed the bill.

At the Strand—"Lord and Lady Algy"—Goldwyn Tom Moore

The feature at the Strand this week is Goldwyn's "Lord and Lady Algy," well worthy the encomiums which the press notices have piled upon it. "Smiling Tom Moore" plays Lord Algy and portrays an English nobleman with such realism and naturalness that one feels sure that what time he is not on the screen he must surely be in the wings waiting for his next cue. For the love theme the orchestra uses "Love's Voyage" by Bendix. During the feature such numbers as Gounod's "Mireille Overture," the "Gabrielle Suite" by Rosse, Leutner's "Fest Overture," Grunfeld's "Romance," and the "Romanza," by Thomas stand out as being particularly happy choices for the scenes in which they are used.

The weekly review receives characteristically vigorous treatment, the program including the "Starlight Waltz," "Scenes Rustiques," by Mouton, "Sabre and Spurs March," by Sousa, "Pride of the Regiment March" and "A Pretty Girl is Like a Melody," by our own Irving Berlin.

"Sunken Gardens and Hidden Cloisters," a Chester scenic, is well set with Luigini's "The Voice of Chimes" and Bizet's "L'Arlesienne Suite No. 2."

Among the numbers used for the Harold Lloyd comedy, "Pay Your Dues," are "A Hallowe'en Episode" by Lake and "I've Got My Captain Working for Me Now," by Irving Berlin.

The overture is Weber's "Oberon" excellently rendered by the Strand Orchestra, under the direction of Carl Edouarde. Eldora Stanford, Soprano, sings "Who Knows" by Ernest Ball with excellent effect and follows it with Carrie Jacobs-Bond's perennially popular "Just A-Wearyin' for You." Walter Pontius, the Strand's popular tenor, sings "Where My Caravan Has Rested," in a way that shows why he is so popular. And Mr. Brighlio, the concertmaster of the Strand Orchestra, plays Kreisler's "Tambourin Chinois" in a finished manner. The organ closes the program with the "Grand March" from "Tannhauser," played by Ralph Brigham and Herbert Sisson. Mr. Brigham also uses during the feature two fine organ numbers, "Radiance," by Gatti-Sellers and "Serenade" by Federlein.

At the Grand, Pittsburgh "The Brat"—Metro Nazimova

For "The Brat" the Grand, Pittsburgh, used as a theme "The Brat," by Snyder. It was very fitting. Plenty of comedy and drama have been expressed in the musical program by a variety of classic and popular numbers which included: "L'Arlesienne," Bizet; "Bartered Bride," Smetana; "Under the Elms," Herbert; "Witches Dance," MacDowell; "Toujours Fidele," Waldeufel; "L'Automne," Glazounow; "Les Preludes," Liszt; "I'll Make Bubbles," Hein; "Intermezzo," Arensky; "Italian Symphony," 2nd Movement, Mendelssohn; "Adagia Pathetique," Goddard.

The special number was "You're In Love," Friml. The organ solo by Cyril Guthoerl was "Scenes Alsaciennes," Massenet.—Latus.

Will Play Wagner's Music

Although Hugo Reisenfeld, director of the Rialto and Rivoli theaters, received a letter last week from a member of the Patriotic League denouncing the playing of a selection from Wagner's "Tannhauser" by the orchestra at the Rialto it was stated yesterday at the theater that selections from Wagner would be played occasionally in the two theaters in response to requests from customers. It was explained that as Wagner's music appears now and then on the programmes of various orchestras, there could be no harm in it, and there was a demand for this heavy music. Dr. Reisenfeld was alarmed last week, and at his request policemen were stationed in the theater, but nobody disturbed the musicians.

Miss Rambeau Back

Marjorie Rambeau has returned from a holiday in the Adirondacks. A pile of scenarios were awaiting her from which to choose the first six pictures which she will make for the Albert Capellani Productions, Inc. Negotiations are at present under way for Miss Rambeau to make her Capellani debut in a famous Broadway play.

VAUDEVILLE BILLS

(Continued from page 1590.)

Fair Entertainment at Harlem Opera House First Half

Alfred Farrell & Co. open with ragged pictures. Rogers and Lum sing a few ditties among them "The Marriage of Becky and Me" and parodies on "Smiles" and "Everything is Peaches Down in Georgia." Tom Davies and Company present the sketch "Checkmated." Appropos of the general unrest, Omaha, Boston and points West, his wife joins a wives' union and goes on strike. Then Mr. Davies puts a handsome and dashing strikebreaker on the job, and things begin to hum. Unfortunately, the acting is not quite up to standard, or the little play would be a winner anywhere. The Marconi Brothers are accordeonists, playing the Coca Cola Blues from Riker and Hegeman. Dangerous Dan McGrew, famous in the poetry of Robert W. Service, is the title for a burlesque on the gambling days of a frontier mining town. Large calibre revolvers. Spanish dancers, chapparejos, Stetsons, fierce mustachios, and a faro lay-out make the giddy scene, and the entire company proceed to rob each other with great assiduity, suddenly leaving off their nefarious robbing industry to sing in unison "Dear Old Girl." Gillen and Mulcahy close with really good singing.—Randall.

Proctor's, Newark

Headliners at The Palace, Newark the week of Sept. 28 are "Creole Fashion Plate" an impersonator of song and fashion, who made a big hit and Frisco, creator of the Jazz Dance, with Loretta McDermott, and Frisco's Jazz Band. Frisco retains his popularity with his audiences, no dancer in this specialty, has arrived as yet to rob him of his well earned popularity. Jack Rose received a vociferous applause for his monologue and his amusing destruction of straw hats.

The Live Wire Boys, Morey, Sena, and Lee, were heard in songs. A Chinese Playlet, "On The Yellow Sea," with Ilka Marie Deel, John Renner, Blair Downey, John Billings went well. The playlet has dramatic possibilities, and was fairly well acted. Green and Jenkins appeared in a black face act and Frances Pritchard and Stanford Pemberton executed classic dancing.—Broome.

Fashion Minstrels Enliven 5th Ave. Bill First Half

It was quiet vaudeville at the Fifth Avenue the first half of this week. There was a diversity of entertainment, but none of it was out of the beaten path, although Josie Flynn's Fashion Minstrels and Jarro w enlivened up the bill at the close considerably.

Miss Flynn has been doing blackface so long that she feels duty bound not to discard the burnt cork, so therefore each year she brings out a new version of her female minstrels in vaudeville. A hard worker and who keeps the misses surrounding her on the go. Act has a special setting, with the girls doing well with songs and dances. Of course the comedy end is handled by Miss Flynn.

Jarrow is doing his former act of legerdemain, with his "lemon trick," remaining the best part of his turn.

Cavanaugh and Tompkins did nicely with their mixed routine of singing and dancing and exchange of patter, with Cavanaugh getting laughs by his drollery. Elsie Schuyler worked hard to please, going in for a hard try for novelty with the assistance of another woman on her opening number "It's Not What You Wear But How You Wear It," using exaggerated designs a la model to enhance the value of the phrase. She also goes in for a little scenic novelty with "Dear Little Bungalow," which has a special drop and a mechanical stork with baby to help out with the finale of the song. The turn was enjoyed at the Fifth Avenue. Dale and Burch are under New Acts.

Eddie Heron and Co. presented a farcical little sketch that showed how one form of wife taming can be done on the stage and which was good for intermittent laughter. Bert Grant, the composer, and Bill Jones, singer, with Bert tickling the ivories, held attention with a medley of numbers that Grant has ground out for general popularity. Jones has a good voice and a personality that he uses with his numbers. In the medley arrangement were such standbys as "Don't Blame It All On Broadway," "On the Rocky Road to Dublin," "Arrah Go On to Oregon," "Blue Bird," "If I Knock the L Out of Kelley."

In succession appeared Jarro w and the Fashion Minstrels, these acts going a long way toward bolstering up the general standard of the Fifth Avenue bill.—Mark.

Neat Bill at Proctor's 125th Virginia Lewis and Mary White

Sailor Lanning sings like a victrola, in which he is himself the works. Weary Nevins and Miss Mayo do a little turn at the piano. She plays, and he imitates singers of different nationalities. Herbert S. Denton and Company present a little sketch of the domestic scenes incident to house-cleaning time. Bernard and Merritt are two girls with the accordeon habit. They manipulate their instruments by the squeezeum method. Mel Klee is in blackface with most of Al. Herman's act. Alfred Latell closes as a Pugnacious Pup, and does it most amusingly.—Randall.

These girls can sing harmoniously together. At the Palace Monday afternoon they did well, all things considered, but their "double" went beyond the endurance point for a singing turn even of the feminine gender. Misses Lewis and White have put in a lot of time apparently on their present turn, with their style of songs running a gamut of expressive notes, but as a whole it could be reshaped to better advantage. Among their best bets as far as the Palace was concerned was their "double reditton" of "Vamp A Little Lady." Allowing for what success this "girl act" obtained at the Corner the act could be rearranged for better results. Their voices while sweetly blending are not particularly strong.—Mark.

NEW ACTS

(Continued from page 1588.)

The Financiers

"The Financiers" is not as mussy nor does not contain as much rough comedy as most of the turns produced for vaudeville by Fred Ardath. The men collectively playing the title roles are a fairly good voiced quartet augmented by a fifth man, a Jewish comedian, who are supposed to be holding a meeting for the promotion of a motion picture producing firm. That is as far as the plot goes. The quartet opens the act with "Golden Gate." After which the comedian enters and he and one of the other men thereupon indulge in comedy. Their gags are of a very early vintage, but they seemed to please the audience immensely. A trio sings, followed by more gags between the same pair. The full company close the turn with "The Vamp."—Tiddens.

Four Jansleys

These four men, opening the Palace show this week, are corking good "risley workers." Two dress in conventional male evening attire, and the other two wear tights. Former handles the tosses, many of the feet manipulations of the other two after the fashion of pedal juggling of barrels by Japs being uniformly good and executed without a single slip. The men also work in perch and ladder balancing effectively. As a whole this is one of the best acts of its kind in vaudeville, having a routine of "risley" well worked up and snappily executed.—Mark.

Will H. Armstrong & Co.

Man and woman. Man comes on in chauffeur's costume carrying woman who alleges she has been hit by the man's car and fakes an injury to her ankle. There follows a lot of hokum about the man rubbing the ankle with liniment. There is a denouement, in which the fake injury is disclosed; the woman is not the modiste the man thought her to be but the modiste's maid, and the man is not the millionaire the woman thought him to be but the millionaire's chauffeur. Whereupon they, for no apparent reason, burst into a song and dance. The woman is very pretty.—Tiddens.

Erford's Golden Whirl

Three women dressed in full-length tights of an elaborate all-white design closed the show at the Palace as Erford's Golden Whirl. It is a typical "sight act" also "dumb," circusy and thrilling. One woman mounts a wheel-like apparatus that is suspended in midair and works bicycle pedals, thus revolving ladders which enables each of the other two women to use a "tooth-hold" on a strap attached to the ladder points for a swing around stage. This is followed by perch work on the ladders also going top speed, with the aerial positions assumed by the women being of a risky nature. The act closed the Palace show satisfactorily.—Mark.

FIRST SHOWING BY WIRE SUMMARY OF LAST TWO WEEKS

Are You Legally Married?, Elk	(EAST)	Fair—"Title not drawing as well as producers expected."	"Old stuff."
Broken Commandments, Fox	(EAST)	Good—"Very good story."	"Popular star."
Cheating Herself, Fox	(SOUTH)	Good—"Brockwell acts well."	"Interesting story."
Egg Crate Wallop, Param.	(SOUTH)	Good—"Hyland appealing."	"Part fits Hyland."
False Faces, Param.	(EAST)	"Another fine performance by Ray."	"Ray following out in full force."
For A Woman's Honor, Ex. Mut'l	(EAST)	Good—"A pugilistic comedy scream."	"Ray very popular."
Forest Rivals, World	(EAST)	Great—"Gripping story."	(CENTRAL) Great—"Splendid picture."
Heart of Youth, Param.	(SOUTH)	Good—"Walthall very popular."	"Fine acting."
His Majesty, The American	(EAST)	Good—"Fine work by Warner."	"Warner popular."
United Artists	(EAST)	Fair—"Story pretty good."	"Very poor cast."
Last of the Duanees, Fox	(EAST)	Good—"Keeps up standard of Lila Lee pictures."	"Lila Lee becoming a sure drawing card."
Love Hunger, Hodkinson	(EAST)	Good—"Typical Fairbanks picture."	"Played to capacity."
Market of Souls, Param.	(EAST)	Good—"Very lively."	"Well acted but star has had better pictures."
Over the Garden Wall, Vita	(WEST)	Good—"Doing good business in legitimate theater."	"W. Farnum good."
Right to Happiness, Univ.	(EAST)	Good—"My clientele like Lillian Walker."	"She always pulls."
Stepping Out, Param.	(WEST)	Good—"Pleasing."	"Good picture."
Tempermental Wife, First Nat'l	(EAST)	Good—"Fine picture."	"Excellent photography."
Virtuous Model, Pathe	(WEST)	Good—"Has thrills."	"Interest never flags."
		Good—"B. Love liked very much."	"Story fits star."
		Good—"Packed houses at every performance."	"Popular story."
		Good—"Fine picture."	"Appealing."
		Good—"C. Talmadge fine."	"Star draws well."
		Good—"Big business."	

SELZNICK PICTURES

